TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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FRANCES DRAKE.

From photo. by Pach.

MIRROR INTERVIEWS.

From a photograph by Sarony.

David Belasco.

David Belasco is a most skillful playwright. His plays abound in stirring action, strong emotions, and effective stage business, and he is a past master of dramatic construction.

The Heart of Maryland, his latest play, is so full of dramatic action that the audience could obtain a fair idea of the plot even if the piece were enacted in pantomime. It should not be inferred from this, however, that he neglects the dialogue. On the contrary, he invariably endeavors to suit the action to the word, the word to the action. His dialogue is a reproduction of the language that would be used in real life, in accordance with the pathetic, dramatic, amatory or comic incidents of the scenes.

In response to my request for an account of his career Mr. Belasco said:

"I was born in San Francisco, but my early boyhood was passed at Vancouver, B. C. A Catholic priest who saw me playing in the street with other boys of my age took a fancy to me, and assumed charge of my education. On my return to San Francisco I became a prize speaker in the public schools. My principal competitor was James O. Barrows. I would generally take first prize by reading the 'Madman,' and Jim would come in for second prize with the 'Vagabonds.'"

"How did you happen to connect yourself with the theatre?"

"Why, some influential gentlemen who had heard me recite induced John Woodward, who was managing the Metropolitan Theatre, to give me an opening. I made my debut in 1874 in a piece called The Lion of Nubia, being cast for the part of a lieutenant. I remember making up with a fierce beard and formidable wig, which the stage-manager made me remove. That almost broke my heart, as I didn't think it was possible to act without a make-up. My first entrance occurred in a front scene in the fourth act. The audience was largely made up of my schoolmates, and when I spoke my first line they gave me an ovation of cat-calls and thunderous applause that nearly raised the roof. At school I had been accustomed to recite from a platform that stood in the centre of the hall, and had been trained to bow to the four points of the compass. On hearing the outburst of applause I was so rattled that I bowed to the orchestra, the occupants of the boxes, and then, turning my back to the audience, scraped my forehead against the front drop. But the boys wouldn't cease applauding, and insisted on a recitation of The Madman. Finally Manager Woodward came out and yanked me bodily off the stage."

"Did you have any success as an actor?"

"Oh, yes; Barry Sullivan was so pleased with what he called my close attention in rehearsing Richard III. that he entrusted me with the part of Catesby, and afterward cast me for all the flying messenger roles in his Shakespearean repertoire. I was also to have played Francis in The Stranger with Barry Sullivan, a part that by right belonged to the leading juvenile, but The Stranger was not produced on account of the run of Richard III.

"How did you obtain your first experience in stage management?"

"When I was learning to be an actor at the Metropolitan, I added to my small stipend by boiling down all sorts of plays to the limits of a half-hour performance. These dramatic condensations were performed at various variety houses and concert halls that wanted this sort of thing, and I was often entrusted with the rehearsals. Sometimes I would furnish burlesque skits on current attractions, and minstrel and variety performers would pay me to supply them with new gags. After my apprenticeship at the Metropolitan I would frequently go out with traveling companies, and as a constant change of bill was necessary at that time I, being familiar with the current repertoire, was often called upon to attend to the stage management. My first substantial position was when Tom Maguire engaged me for the Baldwin theatre to adapt, translate and re-arrange plays. I had to provide a new piece every Monday, and you can readily understand that I was kept pretty busy. I was afterwards connected in a similar capacity with the Bush Street Theatre, the Grand Opera House and other theatres of San Francisco. During that time I adapted over one hundred plays, and attended to the stage-management and rehearsals of many more."

"What plays of your own writing were brought out in San Francisco?"

"My first offense was a melodrama with the lurid title of Jim Black; or, The Regulator's Revenge. It was brought out at the Metropolitan when I was sixteen years old. Two years later I had a comic opera entitled Cherry and Fair Star brought out at the old Bush Street Theatre. While at the Baldwin I produced a dramatization of Goldsmith's Vicar of Wakefield. My first real success was Chums, afterwards called Hearts of Oak from the old song that is introduced in the piece."

"Was the play originally written for James A. Herne?"

"I originally intended the leading roles for James O'Neill and Lewis Morrison, who were both members of the Baldwin stock. James A. Herne was the acting manager, and his wife, Katherine Corcoran, was also a member of the company. Mr. Herne became interested in the piece and offered valuable suggestions. So we shaped the piece to suit him and his wife. Hearts of Oak was founded on The Mariner's Compass, and was so well received in San Francisco that Mr. Herne and I took it on a tour of the country. After reaching Philadelphia I sold out my interest to Mr. Herne, who afterwards made a lot of money out of the play."

"Did you then remain in the East?"

"No, I returned to the Baldwin as stage manager and house dramatist. Among the plays I wrote at that time were Paul Arniff, in which James O'Neill took the leading part, and The Moonlight Marriage, which was written for Rose Coghlan. Among my early efforts were The Ace of Spades, and aversion of L'Assomoir."

"Wasn't La Belle Russe originally brought out in San Francisco?"

"Yes; I'll tell you how I came to write it. Tom Maguire was negotiating for the Wallack stock company to play an engagement at the Baldwin. Before closing the contract he stipulated that they should appear in a new play. As Mr. Wallack had nothing available on hand, Manager Maguire commissioned me to write a new piece. Accordingly, I wrote La Belle Russe in less than three months. Jeffreys Lewis appeared in the title-role in connection with the Wallack company, and the piece made a hit. La Belle Russe was then transferred to New York and ran for thirteen weeks at Wallack's theatre. Subsequently I wrote Valerie, a version of Fernande, to suit Lester Wallack, and his character in that play was the last new part he ever studied."

"After that you remained in New York?"

"No, I only remained long enough to sign a contract for the New York production of La Belle Russe, and then went back to the Coast. Meanwhile, Maguire had given up the Baldwin, and I was engaged to prepare a spectacular version of The Octoroon for that house. After that I was offered the position of stage manager by the Mallorys at the Madison Square Theatre, New York."

"Which you accepted?"

"Yes, and besides signed a five years' contract to give the Madison Square Theatre the option of producing all new plays I might write while in their employ. When I was first introduced to Dr. Mallory he was very much surprised at my youthful appearance, and had his doubts as to whether I could have had the requisite experience for the position. Accordingly, he handed me a manuscript of a new play, and asked me to read it and give him my opinion as to its merit and how it ought to be produced. My report seemed to satisfy him that I knew something about plays and stage management, but he didn't feel safe until Bronson Howard told him that he had such confidence in my stage management that he would be doing me an injustice to come near the rehearsals of Young Mrs. Winthrop. Mr Howard afterward selected me to revise his play of Prince Rudolf, and when George S. Knight brought out the new version Mr. Howard insisted that there should be a line on the programme stating that Prince Rudolf was written by Bronson Howard and David Belasco."

"What were the principal plays produced during your stay at the Madison Square?"

"Among the plays that had long runs were The Rajah, The Private Secretary, Young Mrs. Winthrop, and my own play, May Blossom. A Russian Honeymoon, Alpine Roses, and a number of other pieces were also produced. The hardest work I had to do was to revise and produce the plays written by novelists who were prone to place more value on dialogue than on dramatic action. My long training in studying plays has convinced me that a 'talky' play is doomed to failure. I don't underestimate the value of bright and pertinent dialogue, but clever dialogue alone will not carry a play to success."

"After the expiration of your Madison Square contract you went over to the Lyceum Theatre, I believe."

"Yes, but my services were not required at the Lyceum until E. H. Sothern was to be brought out as a star. I rewrote a play called Trade that had belonged to the elder Sothern. As you know, it was produced under the name of The Highest Bidder and started the younger Sothern on his successful starring career. After that I wrote, in collaboration with Henry C. De Mille, The Wife and The Charity Ball, both of which had long runs at the Lyceum and have proved great moneymakers on the road. Mr. De Mille was a shrewd business man and made advantageous contracts in regard to royalties, so that he and I made a large amount of money out of The Wife and The Charity Ball. Between the writing of those two plays we collaborated on Lord Chumley for E. H. Sothern. Our final collaboration was Men and Women, which was brought out at Proctor's Theatre, where it ran for a season, and afterward proved a successful attraction on the road."

"Didn't you adapt the libretto of Miss Helyett?"

"Yes, that was partly my own enterprise. Mrs. Leslie Carter played the title-role, and was starred in the opera all over the country."

"Was The Girl I Left Behind Me written to order?"

"Practically so! When I was commissioned to write a play for the opening of the Empire Theatre, I went to Franklin Fyles and asked him to collaborate. Well, you know the result. We turned out a play that made a tremendous hit, and is still being performed throughout the country. I have had a hard time with my latest play, The Heart of Maryland, from the fact that I would not allow managers to dictate to me who should play the principal role. I was bound that Mrs. Leslie Carter should act the character of Maryland Calvert, as I knew that the part just suited her histrionic temperament. The success of the play at the Herald Square Theatre, and the emphatic hit that Mrs. Carter has made as Maryland Calvert, are naturally a most gratifying result."

"Do you employ any particular method in writing plays?"

"No, except that I endeavor to blend romance and reality. I hold that the theatre should provide entertainment and recreation. It is not a dramatic pulpit. The public does not wish to listen to a sermon or a reform theory in the guise of a play. The playhouse is not the proper medium for cranks to vent their isms. The average audience is composed of work-a-day mortals who, having precious little romance in their own lives, are delighted with the romantic incidents of an entertaining and effective play. No trickster in stage effects and clap-trap speeches ever succeeded as a dramatist. The dramatist must have an intuitive knowledge of human nature. He must have the requisite intuition to know what the characters of his play would say and do in real life under similar circumstances. He must also have the faculty of presenting a dramatic story that will sustain the interest of an audience to the final curtain. That is a gift, and is inborn. There are, of course, certain technicalities in playwriting that can be taught, but the art of construction is by no means a mechanical process. Any person of average education can learn to rhyme, but real rhythm,—the genius of poetry—is the light that never was on sea or land. And thus, in writing plays, almost any educated theatregoer can learn to write a play with ordinary dialogue and a conventional plot, but to write a play that reaches the hearts of the people is something that can never be taught."

"Then you think that the dramatist must possess a poetical temperament?"

"Decidedly so! As Emerson tells us, all men are poets at heart, but the poets are persons of more affluent and susceptible natures than other men, and symbolizing their experience in the choicest words, they reveal man to himself. The mission of the dramatic poet is to give relief and pleasure by a fit expression, both in dramatic action and in words of what stirs, burns and works within—to reveal to duller eyes and colder hearts the lovely, sympathetic, and endearing elements of human nature. And in order to set forth the lovable qualities of human nature—the wonder and bloom of the world—the dramatist must be able to characterize the contrasted types of good and evil. The hero and heroine must necessarily have to overcome temptations and obstacles of some sort, and the spirit of evil is, of course, embodied by the villain and his accomplices. By his power of reproducing flesh and blood characters in an absorbing, thrilling, and diverting play, the dramatist takes us away from the humdrum of everyday existence; he lifts us out of the narrow sphere of our individual lives, and makes us live the whole life of humanity. Entering the enchanted land of the drama, we leave behind us repulsive difficulties, aching disappointment, and black despair. In my opinion the crowning mission of the drama is to impart inspiration to an often burdened existence, and to serve as the bright and blissful complement to a sometimes dark and defective world."

In expressing himself in regard to the mission of the drama, Mr. Belasco looked like an inspired poet. He is a peculiar combination of shyness and bold determination. At rehearsal he is a born commander. In private life he never asserts himself, and is delightfully devoid of anything like conceit or snobbishness. However, if you do him a grievous wrong, he will resent it as long as he lives. Therefore, I sincerely hope that I have done him full justice in the above interview.

A. E. B.

FRANCES DRAKE.

There are few actresses in this country whose stage training has been as thorough and conscientious as has been that of Frances Drake, whose likeness appears on the first page of this week's MIRROR.

This statement does not merely include elocution, and the ordinary business of the stage, but a dozen and one things which many professionals would consider inconsequential trifles. Elocution and the proper delivery of words and the ability to walk gracefully are, of course, essentials to an actress' success, but there are other things that help to make a finished artist. These, Miss Drake possesses, or rather, has acquired through the hardest kind of work, and through a natural adaptability for the profession she has chosen to follow.

Miss Drake is a born actress. She feels the role she is portraying. She is the woman whose misery or whose joy she is supposed to reproduce from cold writing into living words. She sinks her personality in the part she assumes.

There is no affectation about Miss Drake, for she is of the naturalistic and direct school, whose methods seek to approach as nearly as possible to the real.

Miss Drake's lights and shadows are sharply drawn, yet not so sharply as to jar the senses. Her gradations from emotion to emotion are firm and yet gradual enough to permit an audience to follow the characterization as well as the words of the part. Her self control is remarkable. She never overacts, nor does she strain for effect for which her thorough training is responsible. Given a part, she masters not only the lines, but their meaning and their bearing upon the lines of other characters in the play.

California can claim Miss Drake as one of its daughters, her father being a ranch owner and breeder of racehorses. Miss Drake's father determined to send his daughter to San Francisco to be educated. There she determined to go on the stage, and she did. First came that inane period of amateurism, then an engagement. So well was her work liked that she was promptly placed in the Money Mad company, and came East. Then came parts in Thou Shalt Not, Potter of Texas, and The Clemenceau Case. The second season she was with the Pitou Stock company, followed later as understudy at the Lyceum, and then she played leads in The Wife and The Charity Ball on the road.

But all this did not satisfy Miss Drake, and she went to Paris to study. Fifteen hours a day was the task she set for herself. There was elocution under Delauney of the Comédie Française; Pantomime and comedy with Tarride of the Nouveautés and with Madame Lamary; music and singing under some of the best Conservatoire professors, and fencing with a number of noted swordsmen. This lasted for two years, and during this time Miss Drake became famous in Paris as the most daring horsewoman ever seen in the Bois.

Since her return to this country last year, Miss Drake has done but little work, preferring to rest.

REFORMED PIRATES.

Howard and Doyle, of Chicago, are working successfully against the Western pirates.

"The pirates are gradually thinning out," they say, "and many of the older kind are actually becoming ashamed of their past acts and are securing their plays on royalty."

Last week Howard and Doyle paid over $900 of royalties to Louis Aldrich, William Gillette, Oliver Byron, John A. Stevens, Harry Mawson, Howe and Hummel, Agnes Herndon, Doré Davidson and other play-owners for the use of plays by companies that were engaged formerly in piratical operations.

Reformed pirates, THE MIRROR is happy to say, are becoming quite numerous. The best of the repertoire companies now secure plays from the rightful owners, gaining both prestige and protection thereby. The successful man generally respects the rights of others, having obtained rights which he is desirous that others should respect.

DANIEL SULLY'S NEW PLAY.

Daniel Sully is rehearsing a new play by Dan Mason which he expects to produce some time this month. It is described as a play of better quality than A Social Lion or Daddy Nolan that is, nevertheless, not above the heads of the average public. Mr. Sully is an actor of higher powers than his admirers have seemed willing to admit—that is to say, he has identified himself for so longa time with broad comedy work that they are reluctant to accept him in anything else. Nevertheless, Mr. Sully has the capabilities of a real artist.

E. J. HENLEY IS BETTER.

In a letter from Hot Springs, Ark., to a friend in this city, E. J. Henley says that he has already derived benefit from his stay there. His voice is much better, and if the improvement keeps up he intends to return here within four weeks.

AS YOU LIKE IT.

THE editor of *The Bookman* asks a most pertinent question in the current issue of that excellent periodical. He wants to know why in Paul Potter's dramatization of "Trilby," where all the characters are supposed to be speaking French, Mme. Vinard should assume an accent when her fellow players do not. Mr. Potter can probably explain this. I confess it has always puzzled me. Mrs. James Brown Potter assumes a French accent in playing the leading part in Francillon, although all the others in the cast—also French—speak a perfect English. Why is it?

Stuart Robson will produce his new piece, Mrs. Powderburys Past, known in France as Madame Mongodin, at the Garrick Theatre on January 6. There is a curious history attaching to the play, which came originally, I believe, from the pens of those clever French playwrights, Blum and Toché. Charles Wyndham paid a small sum for the English rights just after the first production in Paris several years ago, and the authors bound themselves to keep the play in manuscript form for a stated time. Mr. Wyndham looked forward to producing the piece, and I believe prepared his own version, but no opportunity presented itself, and almost before Mr. Wyndham was aware of it the time granted by the authors lapsed, and they published their play. Consequently, as far as this country is concerned, the play is public property.

Mrs. Leslie Carter in Belasco's new play, The Heart of Maryland, shows herself to be an adroit acrobat. The "Curfew Shall Not Ring To-Night" situation would tax an athlete's nerve, let alone a woman's. The clapper of the big bell is at least sixty feet from the stage, and when it is put in motion there is a swing of ten feet or more. The actress clings to it with both hands and swings in midair until the curtain falls. It would be rather awkward if the curtain should get stuck some night. I understand that Mrs. Carter has been practising the "situation" for more than a year.

Richard Mansfield changes his business plans about as often as a woman changes her mind. He thinks now he would like to play in New York after all, so his energetic lieutenant, W. A. McConnell, is making every effort to cancel the two weeks beginning Nov. 25 that he is booked to play in Philadelphia in order that he can do it. He will appear in his old repertoire the first week, and produce a new play the second week. The new play, I hear, is the dramatization of Stanley Weyman's romance, "The House of the Wolf."

The complete collection of Edwin A. Abbey's magnificent Shakespearean drawings will be issued shortly by Messrs. Harper Brothers in the form of a fine edition of the poet's works, called "The Abbey Shakespeare," the text being that of the Folio of 1623. There will be in all 131 full-page reproductions of the drawings. No other illustrator has caught the Shakespearean spirit so well as Abbey, and this collection of the drawings in this form will be eagerly welcomed by the student, although the price, $30, is rather high.

There is a joke in The Shop Girl that very soon is likely to be sprung on the unwary right and left. Comedian Hicks says to Comedian Grossmith: "Do you dine anywhere Thursday?" Grossmith replies: "No, why?" Then, says Hicks, "You'll be awfully hungry on Friday, won't you?"

It is rather curious how the greatest interpreters will sometimes misinterpret, especially in music. Take, for instance, Mascagni's opera Cavallieria Rusticana. One would think that the Damrosch and Seidl orchestras and the great orchestras of Europe would know how to play the famous intermezzo as the composer intended it should be played, but evidently none of the orchestra leaders had any idea of it, for when Mascagni conducted the orchestra in Berlin recently he insisted on a much slower *tempo* for the intermezzo. I do not profess to be musical, but it has certainly always seemed to me that the average leader does scamper through that beautiful composition with unholy haste.

I wonder by what right epigrams originated by one dramatist may be appropriated to brighten the dialogue of another playwright? In The Foundling, as at present performed, this epigram is spoken by the actor playing the part of Mrs Cotton: "To lose one parent is a misfortune; to lose both looks like carelessness." This line was written by Oscar Wilde and occurs in his play, The Importance of Being Earnest.

At one time the relations between A. M. Palmer and David Belasco were a little strained owing to a disagreement over The Heart of Maryland. The hatchet has evidently been buried for, on the first night of the piece at the Herald Square, Mr. Palmer sent to Mrs. Leslie Carter a magnificent wreath of roses.

TOUCHSTONE.

MUSICAL NOTES.

Young Rivarde, the violinist, was soloist at the opening concert at the Crystal Palace, London, on Oct. 12. He played the "Symphony Espagnole of Lalo," and according to the London papers secured an enormous and legitimate success. This composition had not been played at one of these concerts since Sarasate introduced it there sixteen years ago. Mr. Rivarde was booked to sail for this country on the *Gascogne* on Nov. 2.

Maurice Kaufman, violinist, made his first appearance before a New York audience last Tuesday night in the Mendelssohn Glee Club Hall. He was well received by a critical audience.

Ellen Beach Yaw, the young American prima-donna, is in London again after several weeks' sojourn in Paris. She has resumed her studies in repertoire with the celebrated master, Randegger, preparatory to her next season in America, which will open about Jan. 15. Miss Yaw will be heard only in the larger cities in a series of concerts limited to fifty.

The principal members of the Damrosch German Opera company have arrived in New York. The season will open at Cincinnati on Nov. 11.

Madame Melba canceled her date at the Hyperion Theatre, New Haven, Conn., Nov. 5, on account of illness, but will visit that city later in the season. Several members of Madame Melba's company are ill from overwork, it is said.

First-class boarding house entirely newly furnished; unsurpassing French cuisine; $8 to $25 weekly. Mme. Schultze, manager, 249 West 42d Street, near Broadway.

CAUSERIE.

Paris has gone mad about Paul Hervieu's new play Les Tenailles, in spite of Francisque Sarcey's good-humored sarcasm about what he calls the absurdities of the plot. Paul Hervieu all of a sudden has become a celebrity. He is still a young man, about thirty-three, who has adopted a literary career through choice and not necessity. His earlier works, novels and short stories, attracted the attention of literary critics by their originality and the masterful style of the author. One of his latest books, "Peints par Eux-mêmes," will no doubt become in the years to come one of the few books of which contemporaneous French literature may boast.

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Maurice Donnay's new play is extremely slight in plot, and ultra-Parisian in treatment. That is to say, it is prohibitive to American managers. Yet Donnay has a great deal of talent. His dialogue is direct, crisp, and full of humor. It is a pity that he should strive to cater to the nasty spirit of a certain part of the Rou de Audvennes by pleasantries that are decidedly risky and objectionable.

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Viveurs, Lavedan's third play, is to be produced at the Vaudeville this week. Great things are not expected of this play, which is said to be a series of pictures of certain phases of Parisian life. One of the acts will represent the parlors of a swell dressmaker, another the large dining-room of one of the ultra-fashionable restaurants. Réjane is to be in the cast.

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Pinero, who will no doubt be known to posterity as the author of The Second Mrs. Tanqueray, one of the most powerful plays of two centuries, does not seem to have been very happy in the selection of the story of his new play, The Benefit of a Doubt. Of accounts that have reached us from private sources the play does not seem to have had the success of The Notorious Mrs. Ebbsmith, in spite of the enthusiastic criticism of the press. Winifred Emery, one of the best if not the very best, of English actresses, achieved a personal success in the play. It must be gratifying to her to feel that the hold she had on the English public is still hers in face of the abject admiration it has conceived for lean, tall, and gaunt Mrs. Patrick Campbell.

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George Alexander, whose American tour under the Frohman brothership is announced for 1896-97, has the reputation of being the greatest matinee magnet in the Foggy City. He certainly looks distingué, though he has grown startlingly old, his hair being quite gray, but in spite of this he a potent individuality, and his acting, while it may not be convincing, is always intelligent and earnest.

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Sardou's masterpiece, La Haine, dating from the non-Sarah epoch, is to be shortly revived in Paris at the Français, with Dudlay as Cordelia, or at the Porte Saint-Martin, under Coquelin's direction.

MARTINE.

ONE-NIGHT STANDS.

People living in towns of from five to fifteen thousand inhabitants are often annoyed by the complaints of managers and actors concerning the unprofitableness of playing in such small places. They claim that whenever they venture into the smaller cities they are overcome by a feeling of uncertainty concerning the box-office receipts. One show, they say, will draw a good audience, while the next, although perhaps more deserving and involving greater expense, is tabooed and left severely alone.

While we admit that matters thespian are not the common talk of such towns, and that it is too often a fact that the wrong company does the big business, yet we do think that the actors themselves are largely responsible for this state of affairs, and that the remedy must, in a great measure, come from those who expect to be benefitted by it, namely, the actors.

It occurs to us that one-night stand people are, as a rule, more affected with "big head" than professionals whose fame is national, and whose names are always guarantees of big business. We in rural districts are not so far removed from the cities that we cannot occasionally see the best productions and the most capable actors. We are not limited to the barn-storming proclivities of those "who deign" to visit us. We occasionally see a bright star, and some of us know good acting when we see it. Let actors remember this. And let them remember, too, that although they have resolved to make their living on the stage, traveling with a third rate company, there are still many persons in their audience who could, perhaps, play the part better than they themselves play it. The fact that a man acts does not prove him a good actor.

In this day of newspapers, telegraph and telephone people are thrown into closer companionship and it is possible to read both the New York and Chicago papers on the day of their issue. We cannot be so very far behind. Our boys and girls attend schools and colleges equal to any in in the larger cities, and, as a rule, theatregoers in our towns are as intellectual and up-to-date as the audiences in the city theatres.

If actors would only remember these facts when playing one-night towns, they would play to better business. Let them remember that they are "sized up" on their arrival and that the inspection lasts until time for the theatre doors to be thrown open.

Another fact which they should bear in mind is that the people to whom they cater are, perhaps, intelligent and expect to be entertained, not "played with" or "guyed."

There are hardly any old or well-known plays that theatregoers in one-night stands are not more or less conversant with. Let professionals understand that any "horse play" or "faking" is instantly detected. Although at first an audience may laugh at such performance there is an after feeling of disgust much like the nausea after a hearty dinner. Read Josph Jefferson's Autobiography on this subject.

May we place here a list of "Don'ts" for professionals?

Don't find fault at everything around the hotel at which you stop because it is not as fine as the Hoffman House. People know that you don't stop at the Hoffman House when in the metropolis. They know, too, that you are getting along in consequence of special theatrical rates.

When on the streets, don't poke fun or guy at every hay-seed chap or queer character you meet. He may be some one's relative, and remember that you are being watched.

Don't grumble because things are not as you expected to find them, for remember that the townspeople are beginning to learn that you are not what your highly colored lithographs proclaimed you to be.

Don't imagine that every girl who is foolish enough to flirt with you is all broken up, for half the time she thinks she is making as big a fool of you as you think you are making of her.

Don't make a round of the stores and complain because you cannot get articles which you never expected to find and which you wouldn't purchase if you did. That doesn't raise you in any one's estimation.

When on the stage don't flirt, don't guy, and don't imagine that everyone is raving over your acting.

Don't get it into your head that you belong to a high order of beings whose mission it is to receive applause and to be banqueted. Remember that you are a servant of the people and that it is your duty to do your part well in order to merit public patronage.

In short, always be a gentleman or gentlewoman.

All persons outside the large cities are not either guys or fools, but on the whole will be found to be as well educated and as well read as the people of the larger places. We object to being made sport of, and the minute you begin such practices, that minute you begin to dim the lustre of your theatrical fame.

Let managers insist upon proper decorum on the part of their companies and an improvement will ere long be noticed in the business at the box office.

Theatrical people must create a desire for theatricals in the smaller cities, and they must begin right if they expect to accomplish anything.

HEATH HEARKEN.

HENRY IRVING.

THE NEW BOSTON STOCK COMPANY.

Arthur Forrest, Sadie Martinot, Laura Burt, John Flood, Vivian Edsall, Annie Clark, Fanny Bloodgood, Rose Tiffany, Walter D. Craven, Robert G. Wilson, William Cullington, Sydney Price, John R. Frelong, and John E. Ince, Jr., have all been engaged by George E. Magee for a stock company, which will open at the Grand Opera House, Boston, next Monday night.

Messrs. Mansfield and Goodenough are interested in the enterprise, and it is understood that Mr. Goodenough is the financial man. It is their intention to produce a melodrama each week. John Vincent is the stage-manager, and late last Tuesday he applied to Simmonds and Brown for a company.

By noon the following day contracts with fifteen persons were signed, and that day the two opening plays were read to the company. The first play is The Lucky Star. The contracts with the people call for a season of thirty weeks.

FATAL FALL AT IRVING'S OPENING.

At the close of Henry Irving's first performance of Macbeth last Tuesday, and while Mr. Irving was making a speech before the curtain, a loud crash was heard on the stage. Irving, with presence of mind, remarked: "The witches are still at work," and the audience thought no more of it.

A fatal accident, however, had taken place on the stage. James Q. Harper, a young electrician, and Richard Daniels, the theatre calcium man, were standing on a high platform where they had been manipulating the lights. When Irving began to speak they leaned forward to hear what he said. The hand-rail gave way, and the men fell, the retort with them.

Daniels walked home, and Harper started for home in a cab, but on the way he was taken sick, and he was hurried to St. Vincent's Hospital. There it was found that his skull was broken. He died on Wednesday morning.

REFLECTIONS.

Rhéa's new play, Nell Gwynne, by Paul Kester, has proved to be her most successful vehicle.

Milton Nobles, supported by the Bacon stock company, in From Sire to Son played to standing room and turned people away at Cordray's Theatre, Portland, Ore., last week Monday night.

Five advance agents met in Dallas, Texas, one day recently. They were Ed. W. Giroux, Frank Dodge, Mr. Handley, George Irons, and Harry Ridings.

The farce comedy upon which Fred. Williams and Benjamin F. Roeder have been at work for some time is to be called The Cuban Girl.

At the recent social of the Twelfth Night Club Franklin Sargent was the guest of honor. Mr. Sargent gave a short talk on the "National Theatre."

The Lewis Comedy company opened at Far Rockaway on Oct. 7 and has played the Jersey Circuit to fair business.

San Francisco is endeavoring to secure the Republican National Convention in 1896 and the *Examiner*, with characteristic enterprise, is raising a fund for that purpose. Among the subscribers are Friedlander, Gottlob and Company, managers of the Columbia Theatre in San Francisco, who have put their names down for $1,000.

Dannery Maskell was a MIRROR caller one day last week. The veteran's card bore the legend: "Aged 72, and still agoing."

Mr. Kendall, manager of the Holyoke Opera House, is disgusted with the performance given recently in his theatre by a certain melodrama company, and he talks of making an effort to organize the New England managers into an association to protect themselves against poor companies that travel on the strength of reputations gained in the past.

Mlle. Jean May, the French pantomimist, who wil begin her engagement at Daly's on the 18th inst. in Mlle. Pygmalion, arrived here last Saturday on the *Umbria* with sixteen members of her company. She is rehearsing at the theatre every day.

Edwin Stevens has left the Sphinx company and will join the Marie Jansen company.

David R. Young is playing General Laughlin in For Fair Virginia this season. The press speaks in highly commendatory terms of his performance.

The performance of Hansel and Gretel in German, which was announced to take place last Wednesday evening, has been indefinitely postponed.

The gross receipts of Saturday's matinee of The Capitol were presented by J. M. Hill to Mrs. James F. McCue, the widow of the late advertising agent of the Standard Theatre.

Julia Marlowe-Taber will play her New York engagement this season at the Herald Square Theatre beginning on March 9.

The Boston press has dwelt in detail upon the elaborate gowns worn by Victoria Bateman in Burmah.

Edwin Gordon Lawrence will return to the stage next season.

Recently the members of the A Black Sheep company and the Twentieth Century Girl company in Washington made up a bicycle party. They left Cobb's Hotel for Cabin John's after their performances in the evening. It is said there were few in the party expert enough to take all the hills, but all safely reached Cabin John's, where luncheon was served. On the return Laidlaw Doyle ran into a ditch and was forced to carry his wheel four miles to Washington.

L. C. Terry, a medical student, and Dr. E. C. Gedney created a disturbance at the Herald Square Theatre Tuesday night, and Max Bleiman had them arrested.

The Gay Parisians will be produced in London next Spring by Charles Frohman, with a cast including four of the actors now appearing in the comedy at Hoyt's.

Consuelo Vanderbilt and the Duke of Marlborough went to see The Heart of Maryland last Tuesday night.

Mr. and Mrs. Willard Bowman are with Egan and Wilber's The Midnight Flood.

Edward B. Kelly, who plays Squire Tucker in Alabama was made happy the other day by a telegram from Seattle, Wash., telling him that he was the father of a ten-pound boy.

The Derby Mascot opened to standing room only at Lothrop's, Worcester, Mass., last week Monday night.

Carlotta, the dancer, has joined Hoss and Hoss.

Mary Anglin has been engaged to play ingenue roles with Charles Rohlfs during the latter's starring tour in The Merchant of Venice, Harwell, and Sganarelle. Miss Anglin is the daughter of the ex-Speaker of the Canadian Parliament, and enjoys the distinction of being the only child ever born in the House of Parliament at Ottawa.

Manager Frank Irwin opened his Opera House at Goshen, Ind., on Oct. 21 with the Gilbert Comic Opera company, which played to $563.

Frank S. Woodson, editor of the Danville, Va., *Register*, telegraphed last Tuesday from that city: "Yetiva, before a good audience here tonight, was pronounced the best comic opera since The Little Tycoon."

Dell Ellerson, who has played the part of Lucy in Hands Across the Sea for three years, has changed her stage name to Marie Beauregard, and has joined the Light on the Point company to play leads.

W. S. Penley has bought the English rights of Christopher, Jr. John Drew will not be seen in any other play during his present engagement.

Rose Coghlan may play a leading part in Edward Vroom's forthcoming production of Coppées For the Crown.

The current issue of the London *Sketch* contains an illustrated interview with the author of The Prisoner of Zenda, Anthony Hope, and Edward Rose.

At the close of his regular season Lewis Morrison will make a special supplementary tour of the large cities in Pennsylvania, Connecticut and Massachusetts, playing Yorick's Love only.

The new review which is being written for the Casino will be called The Kaleidoscope.

The Reckoning, a melodrama in four acts, will be produced at the Park Theatre, Brooklyn, on Jan. 27 for the first time in this country. The piece was done originally at the Globe Theatre, London. S. P. Cooney will manage the production.

E. D. Shaw, Advance, At liberty. MIRROR.

THE FOREIGN STAGE.

THE DRAMA IN PARIS.

PARIS, Oct. 19.

It being doubtful whether the new interesting new plays brought out at the theatres would last more than a week or two, MM. Marck and Desbeaux have had to provide further novelties. These consist of a revival of one of Emile Augier's weakest productions and of a new sketch, one-act comedy.

Le Mariage d'Olympe is in the least effective style of the author of Le Fils de Giboyer. It was tolerably successful forty years ago, when it came out, but nowadays it seems both crude and bald.

In 1865 everyone was still talking about La Dame aux Camélias, and all "respectable" persons were up in arms against Dumas *fils* for having ventured on the "reh bilitation of the courtezan." Many playwrights accordingly took the hint, and wrote pieces in which the demimonde was mercilessly hauled over the coals. Among these was Augier.

Le Mariage d'Olympe is briefly, the story of an ambitious adventuress who manages to marry into a highly respectable and pious Faubourg Saint Germain family. She soon gets homesick, however, and, as one of the secondary characters, who represents Morality, puts it, "returns to her native mire." She accordingly resumes the habits of her spinsterhood. The tribulations which the worthy family goes through at having allowed a stranger to this uncomfortable person are manifold and are taken so tragically that the Marquis, a typical *père noble*, i. e., heavy father, goes the length of shooting Olympe, killing himself afterwards, the spectators, whom the stupidity of the worthy family has goaded into sympathy for the scapegoat, being left aghast at the brutality of so wanton and causeless a murder.

This most unsatisfactory piece—most inopportunely revived as Emile Augier's Statue is in process of erection—was, on the whole, well acted by the usual Adian company, Mlle. Wanda de Boncza, a young and highly promising actress, being especially good as Olympe, although I am told Madame Fargueil was incomparably more tragic and powerful in the part, which she created.

A CURIOUS ONE-ACT PLAY.

Louis XVII, enigmatically described as an "enigme historique," followed on the bills and turned out to be naught but a very slight and somewhat aimless one-act comedy. A young Frenchman, in love with the daughter of a ridiculous old marquise, a staunch Royalist, bethinks himself of an odd device for propitiating the obdurate lady. He introduces her to three authentic Louis the Seventeenths, who all have absolute proof of the genuiness of their claims. So much so that he himself gets as mixed as the old lady, although he is shown the authentic heart of the real Louis preserved in spirits of wine by a doctor. He, however, does not stop to consider the question further, but marries his lady love, whose bewildered mother has given her consent. The farce was evidently not too far fetched for the public, who applauded and appeared hugely amused.

SUCCESSFUL FARCE COMEDY WRITERS.

Two non-professional playwrights have just performed the feat of writing a successful farce-comedy. This is especially wonderful here, where vaudeville writing is a trade, and where those who are in the union boycott those who are not.

MM. Maurice Donnay and Grosclaude are, however, both extremely witty and the former has written for the stage already, though not in the vaudeville line. According to Les Complices is funny. This, of course, without—or perhaps with—prejudice to morals, which are never considered in French farces and all thought of which must be cheerfully left behind by all who enter such theatres as the Nouveautés.

The first act takes place in the Chalet des Bicyclistes in the Bois, where we make the acquaintance of Sergy, Louise, his mistress, and Marcel, his wife's lover. Sergy employs Marcel's services as chaperon and when the three are seen together, passes Louise on to him.

An untoward accident occurs. Sergy and Louise on a tandem run into an under-secretary of state and his companion on another tandem. All four being thrown for several bottles of extra dry, an altercation ensues and cards were exchanged.

A duel is no pleasant prospect for Sergy, a peaceful lawyer. Accordingly Marcel, out of consideration for his own mistress, undertakes to fight her husband's foe for him. The altercation having taken place in the dark, no one will be the wiser. Marcel will have but to shave off a blond beard.

While he is submitting himself resignedly to the barber, in comes Sergy's wife in a fury, who accuses her lover, Marcel, of having played her false with her husband's mistress! Marcel returns with dignity that he is incapable of such conduct.

Next Sergy himself gets suspicious of his friend's relations with his mistress and high words ensue. But Marcel thinks he means his wife and further entanglements are the result. They are cleared up amusingly enough by a funny scene between the four equally ludicrous witnesses to the duel which is the central pivot of the not very complicated mechanism of the plot. Cleared up is hardly the word, however, for Sergy, at one moment suspicious of his wife, with a distasteful resort, remains as much in the dark as ever and *ménage à trois*, for Sergy has had to give up No. 4 i. e. Louise,—will continue, it is to be supposed, as happily as ever.

REVIVALS AT THE CHATELET AND AMBIGU.

The Châtelet and Ambigu have revived two antique melodramas, Les Fugitifs by Anicet Bourgeois and Ferdinand Dugué, and L'As de Trèfle, by Pierre Decourcelles. The former is quite absurd and old-fashioned, and it is a credit to Madame Tessandier, who plays the principal part, can find nothing better to spend her genuine talent upon. No. 2 is a little less antiquated but was never successful, unluckily for M. Richard, who has just become lessee of the Ambigu and whose first production it was.

A REVUE AT AN ODD THEATRE.

A new little evening resort, half theatre, half music hall, has just been opened in the Chichy quarter, where already every other house is a concert hall or quaint cabaret. The new place, "Le trébeau de Tabarin," Tabarin's booth, promises, however, better things than the usual run. An extremely funny and witty "revue," by a journalist, M. Georges Docquois, is played there, and serves—for all who have a sufficient knowledge of Paris life and doings to see where the point of M. Docquois' esprit pricks—to pass an evening pleasantly, which is saying a great deal.

L. JERROLD.

NOTES FROM AUSTRALIA.

SYDNEY, N. S. W., Sept. 30.

George Edwardes' Gaiety company concluded its fourteen weeks' Sydney season on Sept. 20 before the largest house the capacious Lyceum has ever held. During the past season, which has proved successful in every respect, the following productions, placed in order of merit, have been staged: The Gaiety Girl, Gentleman Joe, In Town, and The Shop Girl.

The artists who have mostly taken the fancy of Sydney playgoers are Derima Moore, Grace Palotta, Louis Bradfield (as Captain Coddington and Gentleman Joe), Fred. Kaye and Leedham Bantock. The company is now playing a farewell engagement in Melbourne. Harry Monkhouse, the big and droll comedian, has been recalled to the London Gaiety to rehearse a new part.

REVIVALS AT THE LYCEUM.

Williamson and Musgrove's Royal Comic Opera company is now at the Lyceum, where they will play a six weeks' season of popular revivals, including Mamie Rosette, Madame Angot, The Old Guard (which has not been played for two years) and Pinafore. Joseph Tapley (tenor) and Wallace Brownlow (baritone) have both signed on with the firm for a further period of twelve months.

J. C. Williamson has cabled to his partner announcing the engagement by him of Courtice Pounds, principal tenor of the London Savoy, for a six months' visit to Australia. This seems to give some color to the rumors of the formation of an English Opera company by Messrs. W. and H.

George Rignold has left Her Majesty's where he has held the reins as lessee and manager during the past eight years. At his farewell benefit both artists and audience were representative, and everything went off with great *éclat*. For the last night of the season Chancery, Tom Taylor's Irish drama was staged, and during one of the waits Mr. Rignold was made the recipient of a handsome silver tea and coffee set, subscribed for by citizens of Sydney outside the profession.

On Tuesday Mr. Rignold's company left for Melbourne, where the actor-manager will say farewell in Joseph of Canaan, Youth, and Man to Man.

The new lessees, Mr. Woods and Mrs. Marshall, reopen Her Majesty's on Oct. 5 with Garner Walch's American drama, The Prairie King. King Hedley, an American artist, will appear as the scout, and Harry Plimmer, Alfred Dampier, and several old members of Mr. Rignold's stock company will be included in the cast. Myra Kemble has refused the part of leading lady, as she has definitely retired from the boards on account of failing health.

Clifton Alderson, late of W. and M.'s New Boy company, has joined Mr. Rignold for his Melbourne season, vice Harry Plimmer, who stops here to play with the Dacres at the Criterion, and also at Her Majesty's.

Scott Inglis, a very capable member of Mr. Rignold's company, at the conclusion of the Melbourne season has been engaged by Williamson and Musgrove for their Napoleonic production.

William Elton and L. J. Lohr have concluded their successful season at the Criterion, a revival of The Judge having succeeded The Guv'nor.

THE DACRES SAY FAREWELL.

On Saturday the Dacres commenced a farewell season at the above theatre with Sardou's A Scrap of Paper. L. J. Lohr has stopped on as their manager.

The Theatre Royal is now occupied by the Gourlay-Stokes co. (lately touring New Zealand) with My Sweetheart. The production bears favorable comparison with that of Minnie Palmer some years back at the Opera House. Amy Gourlay, daughter of William Gourlay, the Scottish comedian, makes a pretty and winsome Tina, while her brother essays the part of Tony, formerly played by Roberts. The burlesque, Revels, is announced as the next change of bill at this house.

IN THE VARIETY WORLD.

In the variety line things have been lively during the past month both at the Tivoli and Empire. The School of Arts Hall has been occupied by Kennedy, the mesmerist, who has been doing big business under L. J. Lohr's management.

The much traveled R. S. Smythe has been looking after Mark Twain, whose lectures have drawn good houses though as a lecturer he is a disappointment. He is now at the Bijou, Melbourne.

Ethel Haydon, the Victorian songstress, lately appearing in Dandy Dick Whittington at the London Avenue, has been engaged by George Edwardes for two years, opening with a tour of The Shop Girl in the English provinces.

Miss Beryl Faber has been re-engaged by Messrs. Brough and Boucicault, who are due in Sydney at Christmas. Grace Noble has seceded from the above company, and has been engaged by Williamson and Musgrove for their forthcoming dramatic season at the Lyceum. George Darrell is to stage manage this production.

A LUCKY SPECULATION.

Ada Crossley, the Australian contralto, who has lately made her London debut, previously to leaving here invested £10 in a West Australian mining syndicate. Her interest is now valued at £8 000.

A daughter of the late Madame Viebelli, is to visit Australia with a concert company, as also is the veteran Sims Reeves.

George Leitch is making a success with The Land of the Moa in New Zealand. The syndicate backing it is so satisfied that they intend to take the drama to England.

Bland Holt has opened his New Zealand campaign at Dunedin, and will not return to this side until Easter, 1896.

I notice that Annie Mayor, whose Dora in Diplomacy was much admired here, has arrived in London from the States.

Juliet Wray, the latest addition to W. and M.'s Opera company, is a Victorian by birth, and has only just made her professional debut. Her voice is a decided acquisition to the company.

Building operations have commenced for the new Music Hall, opposite the Lyceum, in Pitt Street.

Tommy Hudson's Surprise Party set sail for India, China and Japan on the 28th inst.

Muriel Carr, who came out from England as ingénue of the Dacres' company, has joined the Comic Opera company.

Queensland is fairly full of professionals for the time of the year, the companies including Maggie Moore's, Jimmy McMahon's, J. Moore's, Pollard's Juvenile Opera company, Debney and Bell's Variety company, New Boy company, and Walter Bentley's company.

A. E. Conaway, the young Shakespearean actor, who paid a flying visit to America last year, and who is now in New Zealand, has been engaged by W. J. Holloway for an African tour.

Alfred Dampier reports himself as satisfied with the results of his trip home. If Robbery Under Arms is a success in the provinces, he has several other Australian dramas ready to launch in England.

HELEN DAUVRAY IN AUSTRALIA.

Helen Dauvray is at present paying us an unprofessional visit in the course of a trip round the globe. This is not the lady's first visit to our shores. She was known as Little Nell, the Californian Diamond. In 1879 she appeared under Harwood's management at the Royal Melbourne in Wilkie Collins' drama No Name, and shortly after played a sixteen weeks' season under the late John Bennet's management at the old Victoria Theatre, since burnt down.

Jennie Lee (Jo) is now in London, having concluded her African tour. She is arranging with authors for new comedies with which to tour Australia and South Africa.

The members of Brough and Boucicault's Comedy company are passengers by *Mariposa* this day for Auckland, N. Z.

E. NEWTON DALY.

NOTES FROM MELBOURNE.

MELBOURNE, Sept. 30.

The Royal Comic Opera company finished its season at the Princess Theatre with a revival of Paul Jones.

The Gaiety company returned to Melbourne after a successful run in Sydney, and played the musical comedy, Gentleman Joe, for the first time at the Princess Theatre. It attracted a large audience.

Harry Rickard's company is still successful at the Opera House, fresh changes being made every week.

Walter Bentley is playing David Garrick at Brisbane to good business.

Mrs. Brough, who has just returned from England, opened at the Adelaide Royal on Saturday in Nadie to a crowded house.

Bland Holt and company left by steamer on Wednesday last for New Zealand for a six months' tour, commencing in Dunedin. The company do not return to Melbourne for nearly twelve months.

The Princess Theatre box plan for Gentleman Joe was opened at 9 o'clock in the morning and at 10 o'clock the whole of the seats were taken up.

Brough and Boucicault have bought the Australian rights of The Passport. The Royal Comic Opera return to Melbourne in October to play a six months' season, including Christmas.

Juliet Wray hopes to visit Paris in about six months' time.

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IN OTHER CITIES.

PROVIDENCE.

The Cotton King, which scored a success at B. F. Keith's Opera House last season, was given at that house during the week of Oct. 28 and drew well. The co. was not quite as good as the one here before and of course "Jack" Mason was missed here. However James Brophy gave a good portrayal of the role of Jack Osborne and he was fairly supported. The drama was splendidly staged and the scenery realistic and effective. Gus Heege will recommence his tour at Keith's 4 and will be seen during the week in A Genuine Gentleman.

Edward Harrigan, who has not visited Providence in several years, began a half week engagement at the Providence 28, and was welcomed by a large audience at the opening performance. The plays selected for this engagement were Old Lavender Monday and Tuesday evenings, and My Son Dan Wednesday afternoon and evening. The comedian did very good work and sang several songs in his inimitable and pleasing manner. The star was surrounded by a good co., with Dan Collyer, Dave Braham, Jr., and Jane Burnby in the cast. Sowing the Wind was the attraction for the balance of the week, and drew splendid audiences. It is without doubt one of the strongest and most interesting dramas ever seen here, and it was admirably presented by one of Frohman's cos. with J. H. Gilmour, Thomas Whiffen, and Mary Hampton in the leading roles. Lewis Morrison in Faust and Yorick's Love 4-9.

The Katherine Rober co. made its farewell appearance at Lothrop's Opera House week of 28 and two plays were given. For the first half of the week The Banker's Daughter was seen, and Miss Rober gave an intelligent and artistic portrayal of the title-role. J. Gordon Edwards and Justin Paige were seen to good advantage in the roles of John Strebelow and Count De Carojac respectively. John Weber made the comedy role of G. Washington Phipps one of the hits of the production. In the supporting co were Nellie Hancock, Grace Hsmilon, Florence Mack, Little Allie Fisher, Leonard Rawe, Morris McHugh, and W. Lanergan. For the remainder of the week beginning afternoon 31 The Clipper was presented by the same co., with Miss Rober in the gingery soubrette role. Attendance large. Lothrop's New Stock co., headed by Kate Dallas, will make its first appearance in this city 4-9 and will produce The Ladder of Life.

Henry A. Barker, of the Talma Club, entertained several members of the Empire Theatre stock co. during their stay in this city. Through his kindness nearly every one in the co was made a member of the Providence Athletic Association for two weeks, and on Sunday, 27, Mr. Henry Miller was the guest of Mr. Barker and Mr. Crosby (dramatic critic of the *Journal*) at a dinner.

The Murray Dramatic co., under the management of W. L. Gallagher, which embarked a couple of weeks ago, closed season 26. The co. played the small towns and villages in the State and did not find business as large as anticipated.

I have been told that Providence money and brains are going to push a new star to the front next season. Contracts have been signed whereby the Whipple Brothers will put Theodore Babcock, who is now featured in J. B. Sparrow's production of Jack Harkaway, on the road at the head of his own co. in a new comedy now being written by a well-known author. The Whipple Brothers are large manufacturers in this city, and have managed several first-class attractions.

Will P. Webster, business manager of Isham's Octoroons, Fred. Peel in advance of A Genuine Gentleman, and Frank L. Frixby of Lewis Morrison's co., were in town the past week.

During the performance of The Banker's Daughter at Lothrop's Opera House the past week, Katherine Rober wore several exquisite dresses which she had made while in Paris last Summer.

Comedian James E. McElroy, formerly of the Katherine Rober co., and well known here, was knocked down by two men who came upon him unawares at the corner of Washington and Union Streeets, late in the evening 31 and relieved of his watch. The men escaped.

A large audience greeted the famous violinist, Edouard Remenyi, at Infantry Hall 31. Pauline Stein, soprano; Louise Roman, pianist, and Eugene F. Davis, baritone, assisted, and the programme was very enjoyable.

HOWARD C. RIPLEY.

ST. PAUL.

At the Metropolitan Opera House Robert Downing and Eugenia Blair, supported by an excellent co., presented Helena, Othello, Ingomar, Julius Cæsar, and The Gladiator 24-27, opening with Helena to a large and fashionable audience and good business during the engagement. Mr. Downing's Orso was a praiseworthy, intelligent and finished impersonation. Miss Blair made a most favorable impression in the role of Helena. She both looked and acted the part with impressive force and power and was exceptionally strong in depicting the varied emotions the character called upon her to portray. The Guido Saracini of Edwin Ferry was an earnest, praiseworthy and finished performance. Mrs. F. M. Bates was excellent as Uberia. Charles M. Collins and J. R. Amory were exceptionally strong in their respective roles and well deserve commendation. Julius Cæsar was presented by a strong cast that gave a most excellent performance throughout. Mr. Downing as Marc Antony, Miss Blair as Portia, Edwin Ferry as Cassius, Charles M. Collins as Brutus, and Mrs. F. M. Bates as Colphurnia. The engagement gave general satisfaction. The Guthrie-Moyer Grand Concert co. cancelled dates 29, 30, owing to illness of Mme. Guthrie-Moyer. Hoyt's A Texas Steer co. 31-2; The Rainmakers 3-9; Eddie Foy 10-16.

At Litt's Grand Opera House Katie Emmett produced her new play, That, An American Boy, under the management of Hubert Sackett, the author, 27-30, opening to full houses and enthusiastic audiences. Miss Emmett is a bright and clever little actress, as merry and vivacious as ever. She makes the part of Chat very interesting and gives a lively impersonation throughout the play that won for her most hearty applause. Miss Emmett has a co. of clever and capable people. George R. Sprague was exceedingly good in the role of Herbert Ellsworth. Fanny Barry Sprague as Trixie Twilight. W. J. Thompson as Edward Forrest McCready Jones. Emma Whitney as Mrs. Mahone, Edward Grace as Victor de Kene, do good work in their respective roles. The Slum Band was a feature. The play was well staged, and some of the scenes and situations were intensely exciting and effective. The play took well. Hanlon Brothers' Superba Co. 3-9.

Monday evening, 23, the Metropolitan Opera House was handsomely decorated and illuminated, the occasion being the Charity Ball given by the Ladies of St. Luke's Hospital. There was a large attendance, the elite of the city making it a representative event, presenting a most brilliant scene in its dazzling array of flowers, jewels, costly gowns and beautiful women elegantly costumed, as they danced with gallent men to the excellent music furnished by the Third United States Infantry Band. The ball proved an enjoyable success in all respects.

Manager L. N. Scott, of the Metropolitan has just returned from New York and has booked for the season some of the strongest attractions that ever appeared in St. Paul. Much credit is due Mr. Scott for the enterprise and interest he manifests to please and interest his patrons in giving them the best that is obtainable.

H. J. Vance takes the position of business manager for Katie Emmett's co. in place of George S. Sydney, transferred.

At the Olympic Theatre week of 28 an attractive programme was presented by the co., a farce-comedy, Oh, What a Night! also a good olio. The farce took well. The funny shadow dance was a taking feature. Entertainers: Alice Berwick, Emma Lee, Anna Lee, Ivy Noss, Nellie Tuson, Lizzie Sherman, Ed. Markey, Jim Morrison, and Ermani, the beautiful dancer. Professor Sherman's Caprine Paradox was a taking feature. Business good.

The Bodega Concert Pavilion presented an attractive bill week of 28 to an excellent business. The co. presented a funny comedy, Two Tramps; or, Mistakes, and a good olio of specialties. Entertainers: Rose Bingham, Jennie Welch, Mav Waldron, William De Boo, the Whitings, Sam Yagar, and the stock co. Closed: Gibson and Mayfield, and Lillian Marsh.

GEORGE H COLGRAVE.

MONTREAL.

At the Academy of Music Oct. 25 was a great day for the college boys. In the afternoon the annual athletic sports took place on the McGill Campus and in the evening the students filled every available corner of the Academy and shouted themselves hoarse in honor of old McGill, assuring everybody that she was all right in general and her various faculties in particular were in the same enviable condition. The concert given by the Yale Glee Club, Princeton Banjo Club, and McGill Banjo and Glee Clubs was a howling success. Some especially fine work was done by the Yale boys. Mysta French was the soloist. Her songs were loudly encored and she was the recepient of a beautiful basket of flowers. During the intermission the prizes won at the afternoon games were distributed by Mrs. Peterson, wife of the new principal. 26 Roberti Concert co. appeared before a fair audience and gave an excellent performance. The artists were Madame Roberti, Helen Vondsenhoff, Perry Avril, Dante Del Papa, and Isidore Luckstone, pianist and accompanist. An orchestra of twenty-five, under the direction of Mr. Luckstone, gave some excellent selections. Salvini opened 28 to fair business in The Three Guardsmen. His performance of the gallant D'Artegnan is as breezy and delightful as ever. Mr. Salvini makes this, to our ideas, somewhat impossible hero a living flesh and blood creature, and sends one home the brighter and happier for having seen him. He appeared as Hamlet for the first time in Montreal and gave a graceful and clever performance, though the part does not fit him like D'Artignan. The supporting co. is a good one all round and the staging picturesque and elaborate. Ada Rehan in repertoire 2-9; Robert Hilliard in Lost—24 Hours 11-16.

Fred. Bancroft, the musician, opened to very fair business 28 at the Queen's and gave an unique performance. Mr. Bancroft is a clever magician, but he does not depend wholly on this. He carries with him an excellent vaudeville co., the chief features of which are the dancing of Mmes. Gautier and Mercedes, the club swinging of Katherine Gyles, and Mlle. Onri on the revolving globe. Some especially fine scenic effects are also introduced. Andrew Mack in Myles Aroon 4-9.

At the Theatre Royal the popular Weber and Fields' comb. 28. A first-class variety show is given. Weber and Fields in a new act, Lottie Gilson, Drummond, Staley and Belle Berbeck, the musical blacksmiths, and Marietta and Balloni with their trained cockatoos are the chief features. Reilly and Woods 4-9.

At the Théâtre Français Romeo et Juliette was given Oct. 28 for the first time. M. Barke made another hit as Romeo. He is becoming an immense favorite. Du Jelair Roi and Le Trouvere will be given during the week, with a special matinee 1, All Saints.

On 25 a number of friends assembled at the house of W. W. Moore, at one time manager of the Lyceum Theatre (now Opéra Français) to wish him many happy returns on his birthday. The members of the various orchestras which have played on the Richelieu and Ontario Navigation Co.'s boats during the Summer, whom Mr. Moore has managed, presented him with a handsome gold watch, engraved with a suitable inscription.

W. H. TREMAYNE.

LOUISVILLE.

Hanlon's Fantasma will open at the Temple Theatre Nov. 4.

The Dazzler was given one performance Oct. 28 at the Grand, but Managers Camp and Pelton would not permit the week's engagement to be finished, complaining that the character of the performance was not up to the standard demanded for the patrons of the house. The house will therefore be closed until 4 when Down on the Suwanee River opens for a week.

During the second week of the Wilbur Opera co.'s engagement at The Avenue 28-2 Maritana, Falka, Bohemian Girl and Boccacio were given. The usual large business ruled.

Little Christopher was performed here for three nights by the Garden Theatre co. Willie Collier, Fannie Johnson, Mab l Clarke and other popular people scored marked successes.

Bicket's Own Specialty co. were at the Buckingham week of 28-2. They gave an unusually good variety performance. Sam T. Jack's Bull Fighters open for a week 4.

LeGrand White is here preparing for William Barry.

The closing of the season of the American Girl left the Temple Theatre dark during week commencing Oct. 28.

Grace Huntington, the leading lady for Thomas Q. Seabrooke, left the co. while here.

H. G. Snow is in the city preparing the way for the Damrosch Opera co., which appears at the Auditorium during December. Seats are now on sale, and indications are that the season will be a success financially.

William Groves, Carl Abt and Ed Dickens, known as the Manhattan Trio, left the Cleveland Minstrels after the engagement at the Temple. An arrearage in salaries is claimed and given out as the reason. Bert Shepard also left at the same time and for the same cause. The latter joined Haverly's Minstrels immediately and the others are temporarily filling engagements at the New Buckingham.

Edward Turner, business representative of Herrmann, is here and emphatically denies the truth of the sensational charge of hippodroming sent out with reference to the now much-talked-of Corbett and Fitzsimmons fight.

The Hon. Henry Watterson will deliver his lecture, "Money and Morals," at Music Hall 8, the entire proceeds to be for the Confederate Monumental Association.

The White Slave co. was laid off here 27 on account of wreck on the L. St. L. and T. R. R., and were unable to reach Cincinnati in time for their Sunday engagement.

Willie Collier of The Little Christopher co., denies the truth of rumors sent out from St. Louis to the effect that there is any unpleasantness between the leading members of the co. He maintains that the most pleasant relations exist between himself, wife, Miss Johnson, and other of the principals, the statement to the contrary notwithstanding.

During a recent performance at the Gem Theatre, a variety place of the second-class order, Colonel James Boicourt, of circus fame, expressed his dislike for the once popular "After the Ball" by drawing a pistol to enforce a demand that one of the serio-comics who had such designs desist from inflicting that chestnut upon the audience. He was promptly arrested and paid a fine; but as a matter of record the song objected to was not sung that night.

CHARLES D. CLARKE.

GALVESTON.

We have seen Trilby. It was played at the Grand 21 by a W. A. Brady co. to excellent business, and achieved a fair success. The cast, while not particularly brilliant, was nevertheless quite competent in the main and received favorable consideration. H. G. Carleton made a good Svengali, and Marion Grey an acceptable Trilby. The Little Billee of Walter Thomas was lamentably weak. George H. Trader's Zou-Zou was especially clever. The parts of Taffy and the Laird were capably sustained by Robert Carleton and George D. Macintyre.

After an absence of several years Louis James made his reappearance before this public 22, 23, presenting Othello, Hamlet, and Marmion. The pecuniary results of the engagement were not gratifying, the patronage extended being far from liberal. Marmion, the latest addition to Mr. James' repertoire, proved a dire disappointment, and is in every way unworthy of his sterling abilities and those of his efficient co.

Jolly Joe Cawthorn is well liked here, and was warmly welcomed 26 by fairly good audiences. A Fool for Luck is the medium invoked for the display of Cawthorn's talents. The support is, fortunately, not heavily taxed in a histrionic way. Several specialty features are interspersed, including Frank McNish in his familiar Silence and Fun. Next week, The Span of Life and A Fatted Calf.

Several changes will be made in the Cawthorn co. at an early date for the purpose of strengthening it.

The Galveston Lodge, B. P. O. E., entertained their local friends and a number of brother Elks from various interior lodges with a most enjoyable oyster roast 27 at a popular suburban resort. It was a howling success from start to finish in every respect and will undoubtedly go far toward reviving interest in this popular order.

C. N. RHODE.

KANSAS CITY.

Julia Marlowe Taber and Robert Taber played a varied repertoire, displaying their diversified talents to the best possible advantage, aided by the excellent and even acting of a capable supporting co. at the Coates Opera House Oct. 28-2. The plays presented were As You Like It, Henry IV., Romeo and Juliet, and Twelfth Night. Owing to the heavy work in staging Henry IV. it was not produced until the middle of the week. The opening bill displayed the stars in the fascinating parts of Rosalind and Orlando. It is just to say that Mrs. Taber's art is improving, and her charming personality, which has won her such cordial receptions heretofore, still shines forth as one of the most attractive features of her productions. W. F. Owen, T. L. Coleman, Eugenia Woodward and other capable people gave good support; business was good. Clara Morris 4-9.

The much heralded burlesque Trilby was presented at the Auditorium 28-2, and owing to the strong impression made by the original co., which presented Trilby here a short time ago great interest was aroused and the attendance was excellent. The burlesque was very funny, although in many cases verging towards coarseness. Most of the people in the cast were strong, notably Sol Aiken, as Spaghetta, who gave a remarkably clever interpretation. Louis Wesley, a Kansas boy, as Jacko, afforded unlimited amusement, and did some wonderful acrobatic work while under the hypnotic influence. Elvia Croix Seabrooke made a charming burlesquer, and as Little Willie, sang a number of selections, which although not new, showed that her talent as a singer is improving. Carrie E. Perkins was clever as Thrilby, and Willis P. Sweatnam, Mark Murphy and others introduced pleasing specialties. Eugene Field lectures 4.

The Sandow Trocadero Vaudeville co. proved such a strong attraction that the Grand Opera House was crowded 27-2, and the audiences all got their money's worth. The show was an exceedingly strong one, including Sandow, Luciter, O'Gust, Kaufman, the king of bicycle riders, the Jordan Family and others. The Old Homestead 3-9.

The Ninth Street Opera House presented a strong attraction and did an excellent business with Ward and Vokes in their comedy, A Run on the Bank, 27-2. The stars have improved and strengthened their piece and added a lot of people strong in specialties, making the performance a lively and pleasing one from start to finish, and the large audiences were thoroughly pleased. Primrose and West 3-9.

Among the big attractions booked for this season are the Melba Concert co. with Campanari and other artists; three performances by the Damrosch German Opera co.; Paderewski; a week of the Hinrichs Opera co., and possibly Henry Irving, Lillian Russell, and the Abbey and Grau Grand Italian Opera co.

FRANK B. WILCOX.

JERSEY CITY.

On the Mississippi was presented at the Academy of Music 28-2 by a good co. The scenery is fine. Robert McWade, Jr., plays a secret service man in a quiet and artistic way. Alfred Beverly does natural acting as the Sheriff, and the part fits him. The villain is a villainous villain, in words only, and is well played by Henry Hanscrombe. Wilson Deal plays the part of a Ku-Klux-Klan (something like the Danites in the play of that name. Valeria Bergere plays the French adventuress in an artistic manner, and it is easily the part that stands out. Josie Sisson is the pleasing soubrette. The scene of the floating theatre introduces the colored boys and the colored whistler, Charles B Ward, also appears in this scene, and sings a number of his own composition. In Old Kentucky 4-9; Frank Mayo in Pudd'nhead Wilson 11-16. Business 28-2 good.

The Jubilee Singers are due at the Tabernacle Nov. 18.

Wilson Ross, formerly manager of the Hoboken Theatre is managing the Human Hearts co., now touring in Tennessee.

Manager Archie Ellis, of the Charles T. Ellis co., and your correspondent ran over to Hoboken 24 to pay our respects to Manager Hartz and Billy Black, of the Lyric Theatre. Your correspondent, after directing Mr. Ellis to the Hoboken ferry, arrived home at 12 P. M., but Mr. Ellis got lost in Hoboken, and it was 5 A. M. before he could find the ferry. He had often heard of Hoboken, but this was his maiden trip. His co. will play Hoboken soon.

Frank Bush has a good thing in his new farce-comedy Girl Wanted. It is up to the times, and affords Mr. Bush ample scope to display his versatility. He assumes seven characters during the action of the play—a song-and-dance man, a jay, a tough waiter, a German damsel, a Hebrew, a cantankerous Irishman, and a prima donna—this last character being a fine one. His support is of the best and comprises Sanford and Lee, John and Harry Dillon, Charles Sanders, Harry Sheldon, Mabel Florence, Isabella Ward, Jessie Charron and others. All hands introduce clever specialties.

Manager George Hartz, of the Lyric Theatre, Hoboken, has a protege. She is Raby Bennett, and is a wonder. Mr. Hartz introduced her during Frank Bush's engagement at his house 24-26. Baby Bennett is a golden haired tot of five years, and she captivated the house and made big folk go wild with delight over her singing and dancing. Her manners are coquettish and charming, her voice sweet. Mr. Hartz is very proud of Baby, and he has just cause to be so.

I met Gus Heege at the Academy of Music 28. He and a party of friends were present to see the opening performance of On the Mississippi. Mr. Heege has been in the hospital in this city since Sept. 14, and his co., after playing a lot of one-night stands, closed. The tour will be resumed at Providence, R. I. Nov. 4, although Mr. Heege at present gets about with the aid of crutches. He was glad to be able to see the show. He has lost twenty-five pounds in weight. During his enforced idleness he has overhauled the Genuine Gentleman.

For the third time Manager William A. Brady has cancelled James J. Corbett at our Academy of Music. Mr. Corbett was due here in Gentleman Jim 18-23. Manager Henderson had a presentiment that Mr. Brady would cancel, and the former has no redress. Mrs. James Brown Potter and Kyrle Bellew have taken up the date.

The brass band (colored) connected with On the Mississippi co. are making daily parades in different parts of the city, led by the only "Rocky" Moore, the advertising agent of the Academy of Music.

John A. Stevens has written a new play for Jeffreys Lewis.

A handsomely framed photograph of Charles T. Ellis adorns the walls of the lodge room of Jersey City Lodge of Elks.

Major J. B. Pond has signed a fifteen months' contract with the Hindoo jugglers.

The New York University Glee, Banjo and Mandolin clubs will concertize at Hasbrouck Hall 14.

William H. Broderick, late of Henderson's Ali Baba co., arrived in this city 26. Mr. Broderick has signed with A. M. Palmer to create a part in the Stag Party at the Garden Theatre, New York.

Charles Webster, ahead of In Old Kentucky, due here 4-9, has his attraction billed like a circus.

Charles B. Ward, the author of a number of popular songs, is doing a neat turn with On the Mississippi co. Mr Ward has a number of friends in this city, and they turn out nightly to see him.

The local lodge of Elks are making arrangements for a monster ladies social session at Taylor's Hotel.

Edward J. Nugent, of Davis and Keogh's forces, has been a frequent visitor at the Acapemy of Music here of late.

The Girl I Left Behind Me did a big business at the Lyric Theatre, Hoboken, 28-30. It was a fine production by a capable co. Large theatre-parties went from this city out of compliment to Selena Johnson, the leading lady, a resident of this city. She is a finished actress, and her Kate Kennion is one of the neatest and most natural pieces of acting seen in a long time. Miss Johnson made her dramatic debut in this city Nov. 20, 1888, as Mrs. Felix Featherly in an amateur production of The Widow Hunt, and has been with Mr. Frohman for three seasons.

Niobe and The Man About Town play three nights each at the Lyric, commencing 31.

WALTER C. SMITH.

NEW ORLEANS.

To Sinbad belongs the honor of not only causing the S. R. O. sign to be put out early, but in placing even standing-room almost at a premium. The play was produced for the first time at the Grand Opera House Oct. 27, and its opening was certainly gratifying, for the Grand contained one of the largest audiences it has ever held. This bespeaks for the piece a successful run during the remainder of the week. Comment on its production is all in its favor, for it has pretty women, beautiful scenery, and enough spice to its musical airs to render them charming to the audience. The stage mountings are as fine as any ever seen here, and evoked much admiration from everyone. And to make the ensemble perfect each part was acted creditably. Irene Vernona as Sinbad, as well as Ellen Burke the sweetheart of Sinbad, pleased their hearers by their singing, both possessing good voices. Joseph Doner as Fresco, and Jessie Villars acting the comedy parts, produced a great deal of laughter, and gave general satisfaction. In fact, everyone was pleasing in his or her part. Thomas Keene in repertoire 3; Creston Clarke and Adelaide Prince in repertoire 10; Stuart Robson in repertoire 17.

Effie Elisler and A Limited Mail are also playing this week in the city, the former appearing in repertoire.

With that generosity that characterizes the profession, the Span of Life at Mr Greenwall's Grand Opera House devoted the proceeds from their Saturday night's performance to the benefit of the sufferers from fire in Algiers, a suburb of New Orleans. A large part of that place was destroyed by fire, causing many poor people to be homeless, and the magnanimity on the part of the co. and the ever generous Mr. Greenwall is very commendable and highly appreciated by the people of this city as well as by the fire sufferers.

PETER STIPPT.

DETROIT.

That most mirth-provoking comedy of Hoyt's A Milk White Flag, is drawing large audiences at the Detroit Opera House all week of Oct. 28-2. It was first seen here in 94 since which time it has been slightly remodelled and improved. The audience is now in the beginning of the play left in no doubt regarding the ungenuineness of the "corpse" in the case, which eradicates the questionableness of endeavoring to produce laughter in connection with what is innately sacred and sad. The author's nimble wit has straightened this out, and his clear-cut satire leveled at citizen soldiers is as delightfully funny as ever. It is one of the very best bits of Hoytisms we have. Mr. Hoyt evidently has a mission to perform in life, and who will say it is not a high one that of making the over-taxed money getting American of to-day relax and laugh, even if it is at our own foibles—nothing so quickly stamps out a folly as to hold it up to ridicule; even if he does only make us laugh, and suppose he does not write anything that will outlive a generation, that fortunate generation should at least rise up and call him blessed. We are glad indeed to see again this week Charles Stanley, "the man whom Napoleon looked like" (a clever make-up, hat and all); Frank Lawton, "the only private," but who is a host in himself; George A. Beane, "the dear departed one"; Charles Warren, the gallant General Hurley Burley, whose name fits him so admirably; and all the rest of the co., which includes Lloyd Wilson, E. S. Wentworth, William Distin, John Marble, Ed. Garvie, Clarisse Agnew, Cora Timme, and Lee Lamar. The play as seen in Detroit this week is well staged introduces several good specialties, and everything about it, including the ladies of the drum corps is attractive and enjoyable.

The first part of next week, opening on 4, Camille D'Arville in comic opera will occupy the Detroit. The latter part of the week the stage will be given up to Sidney R. Ellis' play, Bonnie Scotland.

Something new in name at least, Plays and Players, is current at Whitney's this week 27-2. It proved to be a play in semblance only and is an apology to introduce a conglomeration of clever specialists, who are all good in their various and different ways, but Richie Foy is the "star." He is a good comedian, and so is Fred. Wilson, who is also in the group. Annie Whitney is doing her share of entertaining as is also Al. H. Weston, Lillie Vedder, Kitty Wells, Madge Olinger, Etta Muts, W. H. Steadman, Will Elliott, Leonard Delmore and T. H. Haley. Next week, Bowery Girl is announced as the attraction at Whitney's.

Delmonico's at Six is in evidence at the Empire Theatre this week (27-2). It was seen here last May with Marie Jansen as the principal of the play, but the version seen here this week, under the management of J. M. Ward, is rather a wide departure from Glen MacDonough's original play. It is simply nonsense and funmaking, but the nonsense is sometimes sparkling, and the funmaking is not coarse. The costuming and stage setting of the play are appropriate and well chosen, and it is in the hands of a bright co., including Charles J. Jerome, F. W. Caldwell, Charles J. Stine, E. J. Dallon, George T. Williams, Ollie Evans, Nellie Dunbar, Clara Bell, Bella Vivian, Lillie Hart, Madge Hart, and others. John Griffith's Faust next week at the Empire.

A disbandment took place at the Empire last week when Fred. W. Stroh, manager of the comedy co. playing Birds of a Feather at that theatre during the week, was obliged to call the members together and advise them that he had exhausted his finances and was "broke." This sudden stop is probably the accumulated result of the severe losses sustained by Mr. Stroh last season in the managerial business as well as this season. Pete Baker, who was with the co., was able to promptly make arrangements for a vaudeville engagement, and left for New York the first of this week. Others of the co. will also be successful in obtaining engagements in the near future, but as always happens in such cases, it will be a real hardship to many of the co. who find themselves stranded in Detroit.

The Lyceum Theatre has changed hands, and will open under an entirely new management Monday, Nov. 18 with Joseph Murphy as the initial attraction. Meanwhile the theatre is in the possession of decorators and workmen, and we are naturally expecting a dazzling effect on 18.

There is nothing on at the Capitol Square this week. There is evidently a hitch somewhere in the "continuousness" of the performances given at this theatre.

KIMBALL.

MINNEAPOLIS.

At the Grand Opera House, Hoyt's A Texas Steer opened a four-night engagement 27 to a large-sized and delighted audience. Tim Murphy scored an emphatic success as Maverick Brander, which he rendered with rare discrimination and skill. Dorothy Sherrod was a sweet and womanly Bossy Brander. Wallace Jackson made an admirable Brassy Gall. Charles Allison and Charles Hallock appeared to marked advantage as Fishback and Fairleigh Bright respectively. Marlow, Adams and Manley made the most of Vell, Bragg and Blow. Little Robinson Crosoe Nov. 3-9.

At the Bijou Opera House Finnigan's Ball was given to excellent business 27. Murray and Mack were irresistibly funny, and were rewarded with frequent and enthusiastic applause. Bert Leslie as Weary Walker shared the honors with the stars. The umbrella dance of the Loring Sisters was a taking feature. Katie Emmett 3-9.

The Grocers' Association will be given a benefit at the Bijou Opera House week of 24.

George Bowles, business-manager of Little Robinson Crusoe, was in the city 26, looking after the interests of his attraction.

F. C. CAMPBELL.

CHARLESTON.

J. K. Emmet Oct. 28 as Fritz in a Mad House pleased a small audience. "Blowing Bubbles" is the prettiest song in Mr. Emmet's repertoire, and little Baby Sinnoit is one of the most attractive features of his performance. The co. is badly handicapped by the sickness of three of the members.

Sol Smith Russell as Bob Acres in The Rivals will be at the Academy 1; Professor Baldwin's White Mahatma is booked for the week of 3.

Lawrence Keogh, after spending a few days here with his family, returned to New York 18.

Manager Charles H. Fisher is here in the interest of Professor Baldwin.

John A. Moroso, city editor of the *News* and *Courier*, died suddenly 27. The deceased was for the past thirty years identified with journalism in Charleston, and was known to almost every theatrical manager who has been here during that time. He had many warm friends in the profession who will learn with regret that his life's curtain has been rung down.

R. M. SOLOMONS.

BUFFALO.

Olga Nethersole opened her engagement at the Star Theatre Oct. 28 in Alexander Dumas' play, Denise, to a large and enthusiastic audience. Her support is much better than last year, and the production was of a most satisfactory nature. Denise is a new play in this locality and is thoroughly Dumas from start to finish. Miss Nethersole is the same conscientious actress as we saw her a year ago, and is gaining ground by her experience. Camille and Frou Frou were also included in the repertoire 28-30. Modjeska 31-Nov 2.

Blanche and Lillian Washburn headed a strong variety combination at the Court Street week of 28.

John Mesch will present Mr. Daly's new play, The Night Clerk, at Music Hall 4-6.

B. H.

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CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'Brien's Opera House (Ben. S. Theiss, manager): Effie Ellsler in As You Like It Oct. 21; fair business. Sinbad 24; big house; first-class performance. Bob and Alf Taylor 25; Thomas Keene 26-31.

MOBILE.—Mobile Theatre (J. Tannenbaum, manager): The Taylor Brothers, Alf and Bob, in Dixie and Yankee Doodle crowded the house to standing capacity, but failed to appear on account of sickness. Effie Ellsler in As You Like It 24, to medium business. American Extravaganza co. 26, presenting Sinbad; or, The Maid of Balsor to large audience.—Princess Theatre: The Craig-Crahame stock co. 21.

DECATUR.—Echol's Opera House (J. C. Gordon, manager): Alvin Joslin 24 to a fine house; performance good; audience enthusiastic. Harris' Nickel Plate gave two performances here 24, but, having had to compete with Buffalo Bill in the afternoon, and Alvin Joslin at the Opera House at night, the attendance was small. Thomas Dacre in Hamlet 29; seats selling rapidly.—Items: Three attractions on one day. All made money. What's the matter with Decatur?

ANNISTON.—North Street Theatre (R. St. John, manager): Charles B. Davis in Alvin Joslin Oct. 23; fair business.

EUFAULA.—Morris Opera House (Jacob Stern, manager): Katie Putnam in The Old Lime Kiln Oct. 31.

GADSDEN.—Kyle's Opera House (Charles L. Leon, manager): Billy Vann's Minstrels Oct. 6; house dark until then.

HUNTSVILLE.—Opera House (W. W. Newman, manager): Alvin Joslin Oct. 25; business and performance only fair. Thomas Keene presented Louis XI. to a large and delighted audience. Billy Van's Minstrels 5; J. K. Emmet 7; Lost Paradise 12; Trilby 16.

ARKANSAS.

PINE BLUFF.—Opera House (W. H. Noland, manager): A Fatted Calf played to a very small house Oct. 22. Ward and Vokes 23; good show; large house. New Boy 31; Clay Clement 1; Field's Minstrels 5; Trilby 6; Tennessee's Pardner 9; Cecilian Quartette 11.

HOT SPRINGS.—Opera House (J. W. Van Vliet, manager): A Trip to Chinatown Oct. 21; fair house. Harry Gilfoil's whistling and imitation of animals' voices won much applause. In Old Kentucky 24; packed house; delighted audience. Devil's Auction 28; White Squadron 31; Trilby 1.

FORT SMITH.—Grand Opera House (J. C. Murta, manager): Ward and Vokes Oct. 25 to largest house of the season; good performance. Many were disappointed, as Ward was too ill to appear after the first act. House dark 26-3. Hawaiian Band 4; Field's Minstrels 7; Tavary Grand Opera 12, 13.

LITTLE ROCK.—Capital Theatre (Walker and Rigsby, lessees; G. B. Nichols, manager): Ward and Vokes Oct. 24 in Run on the Bank to good business. In Old Kentucky 29-26, also matinee performance; good show to fair business. The Devil's Auction 29.

COLORADO.

GRAND JUNCTION.—Park Opera House (Edwin A. Haskell, manager): Pay Train 23; good house; performance good.—Item: Edwin A Haskell is now permanently connected with the *Star-Times* Publishing Company and can always be found at that office. Charlie's Aunt 1; Shilling's Minstrels 7.

ASPEN.—Wheeler Grand Opera House (J. J. Ryan, manager): The Colonel's Wives Oct. 24 to fair house; co. only fair. Charley's Aunt 31. Schilling's Minstrels 5. and Pauline Opera co. 14.—Item: The Pay Train co. for some unknown reason cancelled their date here.

PUEBLO.—Grand Opera House (S. N. Nye, manager): Hoyt's A Contented Woman Oct. 21 to S. R. O. After repeated calls Mr. Hoyt came before the curtain and made a pleasant little speech. Sam Jones lecture on "The World As It Is, and The World As It Ought To Be 25. Every seat taken and the foyer crowded with camp chairs. The Pay Train 26 to fair house. Charley's Aunt 29; Wang and Syntax 4.

LEADVILLE.—Weston Opera House (A. S. Weston, proprietor): The Pay Train to fair business 25. The Colonel's Wives to good house 26.—Lyceum Theatre: Stock co. produced The Agent to fair business week 20-27.

CALIFORNIA.

FRESNO.—Barton Opera House (R. G. Barton, Rose Coghlan and L. R. Stockwell co. presented Masks and Faces Oct. 21 to a good house. Trilby 23; The Passing Show and Bostonians underlined.

STOCKTON.—Yosemite Theatre (Frank P. Adams, manager): L. R. Stockwell and Rose Coghlan Oct. 24 did a large business to an enthusiastic audience. Next, A. M. Palmer's Trilby co. Our genial manager, F. P. Adams, announces for November The Passing Show, Henderson's Ali Baba Up to Date and The Bostonians.—Avon Theatre (James J. Lent, manager): Scott's Dramatic co are playing to fair houses, and giving good performances week of 21-27. Henry E. Dixey 28-3.

OAKLAND.—MacDonough Theatre (Charles E. Cook, manager): Trilby Oct. 21, 22 and matinee to S. R. O. Lackaye and Miss Crane scored their usual success. The engagement demonstrated that Oakland can turn out to first-class attractions. Caroline Miskel Hoyt in A Contented Woman, then Passing Show and Bostonians.—Oakland Theatre (L. M. Collins, manager): May Nannary and co. in Lights o' London 21; good patronage. Miss Nannary is making herself quite a favorite with the patrons of this theatre.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): Dark week ending Oct. 26. Bostonians 11, 12.

LOS ANGELES.—Theatre (H. C. Wyatt, manager): Trilby by the A. M. Palmer stock co. did a tremendous business Oct. 21-26, standing room being at a premium at each performance.—Burbank Theatre (Fred. A. Cooper, manager): The Frawley co. in Sweet Lavender were well patronized week ending 27, a feature being the appearance under special engagement of Lady Sholto Douglass, the smg-and-dance artiste, who married the youngest son of the Marquis of Queensbury, now residing in the Angel City.

CONNECTICUT.

NEW HAVEN.—Hyperion Theatre (G. B. Bunnell, manager): Olga Nethersole and her excellent co. Oct. 22 made an instantaneous hit in D nise. Although this was her first appearance in our city the house was crowded and the star and co. were forced to respond to numerous curtain calls. So great was their success that Manager Bunnell has booked them for a return date on Jan. 30. That interesting picture of our late war, Shenandoah, was the attraction 25, 26 did only a fair business, but deserved much better. Roland Reed in Lend Me Your Wife 29; The Masqueraders 31-2.—Grand Opera House (G. B. Bunnell, manager): The comedy-drama, Land of the Living, 25-28, had the pleasure of seeing the S. R. O. sign out at every evening performance. The co. were fully up to the requirements and the scenery was worthy of mention. Slaves of Gold, with Mr. and Mrs. Elmer Grandin in the leading roles, opened to full houses 28. Manager Fennessy reports good business along the line. John E. Brennan in Tim the Tinker 31-2.—Items: Smiley Walker, of The Masqueraders, and R. B. Jack, of Roland Reed's co., were in town the past week in the interests of their attractions.—George W. Wadleigh, the hustling representative of E. E. Rice's enterprises, has been in the city arranging for the production there of 1492 and Excelsior, Jr., which take place in the near future.—John E. Brennan, who appears at the Grand soon, is an old New Haven boy, as is his manager, Frank W. Lane. They are sure of a rousing welcome. Quite a number of out-of-town parties have engaged seats for The Masqueraders, and the advance sale promises good returns.—Ground was broken the past week for the magnificent new theatre which is to be built for Manager Poli. It is opposite his present one on Church Street.

HARTFORD.—Proctor's Opera House (F. W. Lloyd, manager): The Hopkins' Vaudeville co. 25 gave a meritorious performance. The Masqueraders 28, 29 drew large audiences and repeated their metropolitan success. Roland Reed 30 in Lend Me Your Wife kept all in good humor. A Baggage Check 1; A Girl Wanted 2.—Items: The net profit of the Elks' Bazaar, which closed 19, will reach about $14,000.—It is rumored on the local rialto that work on our new theatre is about to be resumed.

NORWICH.—Broadway Theatre (Dodge and Harrison, managers): The Hollands in A Social Highwayman drew a large and distinctly fashionable audience Oct. 23; both play and players were received with the greatest enthusiasm. E. M. Holland in the part of Jenkins Hanby, the valet, was superb, a better piece of acting never having been seen on the local stage. Joseph Holland as the Highwayman was also very fine, and the supporting co. thoroughly satisfactory. Bill Nye and Bert Poole 2; The Cotton King, Modjeska, and Salvini underlined.—Breed Opera House (Ira L. Jackson, manager): The Ladies' Club 25-28; big business.

TORRINGTON.—New Opera House (F. R. Matthews, manager): Hurd, the magician, 25, 26; poor but pleased houses. Ullie Ackerstrom 5; Springer and Welty's Black Crook 9.

WINSTED.—Opera House (J. E. Spaulding, manager): Dr. Bill Oct. 25; fair business; fair performance. Owing to some dissatisfaction on the part of the manager, the co. closed here and returned to New York. Tannehill and Cronkhite booked here for the week of 29 failed to appear. Trip to Chinatown, under the auspices of the Odd Fellows, 4.

WATERBURY.—Jacques Opera House (Jean Jacques, mgr.): A large and enthusiastic audience witnessed the production of Shenandoah Oct. 24; the excellent co. included Edwin Mordaunt, J. H. Hutchinson, Rose Stahl, and Louise J. Mitchell. Minerva Dorr, supported by Frank Norcross and a first-class co., appeared in Niobe 26; a good-sized audience heartily enjoyed the fantastic comedy. The house will be closed until 31, when Ullie Akerstrom commences a three nights engagement. She will produce her new plays, The Story of a Crime, and A Brave Little Woman.

SOUTH NORWALK.—Hoyt's Opera House (I. M. Hoyt, manager): Macay's Comic Opera co. Oct. 29-2; good houses; excellent entertainments; matinees 30 and 2.

MIDDLETOWN.—The Middlesex (Middlesex Assurance Co., managers): The Girl I Left Behind Me, under the management of Gustave Frohman, Oct. 25 to good business; play good; co. unsatisfactory. The Masqueraders 30, under the management of Charles Frohman, to good receipts; co. satisfactory. Stetson's U. T. C. 6; The Fencing Master 8; James O'Neill 11; Modjeska 14.

DERBY.—Sterling Opera House (J. L. Ungerer, manager): Niobe to fair business Oct. 28. Lost in New York 30; good business.

STAMFORD.—Town Hall (F. M. Briggs, manager): G. A. R. Fair Oct. 18-29; large attendance. The Black Crook 4; Oliver Byron 14.

NEW LONDON.—Lyceum Theatre (Ira M. Jackson, manager): Hopkins' Trans-Oceanic Oct. 24 was presented to a good-sized and well-pleased audience. The Fencing Master 4; The Cotton King 6.—Gaiety Opera House (Ira M. Jackson, manager): The Ladies' Club 29; house crowded to the doors; performance good.

DELAWARE.

WILMINGTON.—Grand Opera House (Jesse K. Bayliss, manager): Creston Clark presented Hamlet Oct. 28; large audience. Amy Lee came 28; fair business. A Railroad Ticket 29, good business. Rice and Halvers, dancers of merit, deserve mention. Tornado 2; The Brownies 8, 9; Wang 11; Milk White Flag 13; Lewis Morrison 18.—Bijou Theatre (Charles V. Miller, manager): James Thornton 28-30; excellent performance; good houses. Midnight Flood 31-2; Lost in New York 4-6; In the Foot Hills 7-9; Birds of a Feather 11-13; Derby Mascot 14-16.

FLORIDA.

JACKSONVILLE.—Park Opera House (J. D. Burbridge, manager): Billy Van's Minstrels Oct. 24 drew a large and well-pleased audience. Rice's 1492 was presented 28 to one of the largest audiences of the season. The show is well costumed and as replete with good things. The honors were well divided between Bessie Bonehill and Richard Harlow. Frederick Wardell, 2.

PENSACOLA.—Opera House (J. M. Coe, manager): Effie Ellsler in As You Like It Oct. 25; good performance to a fair house. Pawnee Bill's Wild West Show 29; Rice's 1492, 31.

GEORGIA.

BRUNSWICK.—L'Arioso Opera House (M. A. Baker, Jr., manager): Joe Ott Oct. 22; good house. J. K. Emmett in Fritz in a Mad House 23; fair business. Baby Sunnott as Schneider captivated the ladies and children.—Item: The Ott co. got mixed up in its dates and had to remain here 23.—Butterfly Coterie Nov. 18, 19.

AMERICUS.—Glover's Opera House (Bloom Brown, manager): Billy Van's Minstrels Oct. 26; small but well pleased audience. Joe Ott's Star Gazer 28; Katie Putnam 1.

COLUMBUS.—Springer Opera House (C. P. Springer, manager): Charles L. Davis 21; small house. Limited Mail 22; small business. Joe Ott 26; matinee and night to a fair business. Billy Van's Minstrels 29; advance sale large. Katie Putnam 30.

ROME.—Nevins' Opera House (James R. Nevin, manager): Katie Putnam, aided by Herbert Cawthorn, played The Old Limekiln to a splendid house on 24. Performance excellent and audience delighted. Charles L. Davis in Alvin Joslin to a good house. Performance undoubtedly the poorest seen here this season.

ALBANY.—Grand Opera House (Winberg and Rosenthal, managers): Billy Van's Minstrels drew a large audience Oct. 28; show only fairly good; the main feature of their advertised programme was cut. Katie Putnam 2.—Item: The Moreska Operatic Concert co. advertised for 24 failed to put in an appearance thereby leaving several unsettled bills around town.

ILLINOIS.

SPRINGFIELD.—Chatterton Opera House (R. I. Chatterton, manager): In Darkest Russia Oct. 24; good business and well-pleased audience. Julia Marlow and a first-class co. in As You Like It; small but well-pleased house 25. Primrose and West's Minstrels, after a parade in the evening, with fireworks (something new for Springfield), filled every seat from pit to dome 26.—Items: George Phillips, with the Primrose and West co., fell and broke his arm. He is receiving the best of care and treatment at the St. John's Hospital.—Will A. Southwick, E. D. Chenery and John Griffiths, Sr., leave for Ottawa, Ill., to witness the first production to-morrow night of Chatterton the Poet, written by Will A. Southwick and E. D. Chenery, of this city, for John Griffiths, who will use it as a curtain-raiser in his new play, The Bells. The Globe Trotter co. 4, Jolly Old Chums 5, On the Bowery 8, Salter and Mather 10, Flag of Truce 11, Walker Whiteside 13, Fannie Rice 15.

MONMOUTH.—Patter Opera House (Webster and Perley, managers): Barlow Brothers' Minstrels Oct. 17; light house, in keeping with the performance. Black Crook 22; crowded house, noticeable improvements over last year; specialties good. John Stapleton co., The Wife (direction: Gustave Frohman), 25; large and stylish audience; performance exceptionally pleasing.—Item: John Stapleton joined the co. here after a week's absence in New York, where he has been conferring with Mr. Frohman. Frank Woolher, violinist, a Monmouth boy, gave a concert in the Y. M. C. A. Auditorium Thursday evening that was well received. Conroy and Fox Nov. 1; Flannigin's Wedding 11.

ROCKFORD.—Opera House (C. C. Jones, manager): Eddie Foy in Little Robinson Crusoe 22; good house. Charles H. Hopper in The Vale of Avoca 25; small house. On account of poor business the co. disbanded and returned to New York. Salter and Martin's Uncle Tom's Cabin co. pleased good house matinee and evening 26. Otis Skinner was greeted with a good house in his artistic performance of Villon the Vagabond 29. The Detaulter Nov. 9; Charles Gardner 11; Trip to Chinatown 14.

KANKAKEE.—Arcade Opera House (Charles M. Cobb, manager): John Stapleton co. in The Wife 29; parked house; performance excellent and audience well pleased. Salter and Martin's Uncle Tom's Cabin Nov. 5; Alabama 16; Henry Watterson's lecture, subject "Abraham Lincoln," 19.

DIXON.—Dixon Opera House (F. A. Truman, manager): House dark Oct. 21-26.

PRINCETON.—Apollo Opera House (C. G. Cushing, manager: John J. Ingalls 18; good house. Salisbury's Orchestra, under the auspices of the Y. M. C. A., good house; good performance 23.—Item: The American Band is giving a series of Saturday night concerts.

FREEPORT.—Germania Opera House (Phil. Arno, manager): Salter and Martin's Uncle Tom's Cabin co. to a good-sized audience 25; good performance. A number of clever specialties were introduced during the evening.

JACKSONVILLE.—Grand Opera House (Tindall Brown and Co., managers): Gordon and Gibney co. to a large and well-pleased audience 21-27.

STREATOR.—Plumb Opera House (J. E. Williams, manager): Frohman's co. in The Wife 23 brought out the largest and most fashionable house seen here for a long time. Frequent curtain calls were insisted upon. Darkest Russia 26; fair-sized audience; very good performance.

SHELBYVILLE.—Opera House (Philip Parker, manager): J. C. Lewis in St Plunkard pleased a packed house Oct. 24. La Petite Freddy, the child wonder, made a pronounced hit.

BELLEVILLE.—Tiemann's Opera House (L. E. Tiemann, manager): William Barry in The Rising Generation Oct. 27 to a good house; performance very good. J. C. Lewis in St Plunkard 2; Sam T. Jack's Extravaganza co. 3; Limited Mail 13; Al. G. Field's (white) Minstrels 16.

LINCOLN.—Gillett's Opera House (Eugene Sheen, manager): House dark week Oct. 21-26. Two Cadis 29; The Tennesseans 1.—Items: Louis James will open the new Broadway Theatre 27. Harry Randolph, late of A. M. Palmer's, is resting here.

ROCK ISLAND.—Harper's Theatre (Charles Bleuer, manager): Since the theatre opened, about two weeks ago, it has been well patronized. Our Flat Oct. 23 to fair business, giving good satisfaction. The Midnight Watch 27 to S. R. O. pleased a large audience. The Derby Winner 28 to a large and appreciative crowd gave a splendid performance.—Item: Sunday performances are quite a success here. They were not allowed until recently.

ELGIN.—Du Bois Opera House (Fred W. Jencks, manager): Vale of Avoca Oct. 24. Mr. Hopper and his co. played to a fair-sized audience. Modern Mephisto 1; Zozo 4; Charles A. Gardner 12.

PEKIN.—Turner Opera House (Phil. Becker, manager): Local concert Oct. 24; Jolly Old Chums 1.

PEORIA.—Grand Opera House (Chamberlain, Barhydt and Co., managers): Old Homestead 18 to excellent business. Emily Bancker in Our Flat 19; good house. Jolly Old Chums 21; poor house. Julia Marlowe Taber 22; good business.—Item: Julia Marlowe Taber was tendered a reception at the Women's Club building, which was largely attended.

CHAMPAIGN.—Walker Opera House (J. W. Mullihen, manager): William A. Brady's Cotton King co. to good business Oct. 17. The Tornado pleased a good-sized house 23. Joseph Ingersoll 29; Frohman's Wife co. 31; Salter and Martin's Uncle Tom's Cabin co. 8.

MATTOON.—Dole Opera House (Charles Hogue, manager): The Tornado (Carter's) 24; good business; audience well pleased. Gus Hill's Vaudeville co. New York Stars 2; The White Squadron 4; The Police Patrol 5; The Flag of Truces; The Burglar 9.

AURORA.—Opera House (J. H. Plain, treasurer): John Stapleton and co. presented The Wife in excellent style to fair house Oct. 22. Rush City kept a fair house well pleased 28; Uncle Tom's Cabin 30; Robert Downing 4.

ADRIAN.—Croswell's Opera House (Harry E. Cook, manager): W. C. Andrews in My Wife's Friend Oct. 25; a very fair performance to a fair house; splendid satisfaction. Star Course Entertainments opened 28 with Chicago Marine Band. Standing room only was the result; everybody highly pleased.

DECATUR.—Grand Opera House (F. W. Haines, manager): Darkest Russia pleased a good house Oct. 23. Julia Marlowe Taber appeared before a large and fashionable audience in Twelfth Night 24; Robert J. Ingersoll interested a fair house 28 on The Foundations of Faith; The Derby Winner 31; Rush City 2.

PONTIAC.—Folks' Opera House (R. Folks, manager): House dark weeks of Oct. 13-26. Gordon and Osborn's Minstrels 29.

MT. STERLING.—Grand Opera House (J. M. Murphy, manager): House dark week of Oct. 27-2.

OTTAWA.—Sherwood's Opera House (F. A. Sherwood, manager): Barlow Brothers' Minstrels Oct. 23; small business; performance failed to please. John Grimth in Faust 25 and The Bells 26 played to medium business and well-pleased audiences. The John Stapleton co. in The Wife 28 to crowded house, audience highly pleased. Salter and Martin's Uncle Tom Cabin co. 31.

MOLINE.—Auditorium Opera House (Woodyatt and Cumpson, managers): Fisk Jubilee Singers 26, under the auspices of a local society, were greeted with a parked house.

QUINCY.—Empire Theatre (Chamberlin, Barhydt and Co., managers): Friends Oct. 23; fair house; audience well pleased. Julia Marlowe Taber in Twelfth Night 26 delighted a good-sized audience. Julia Taber as Viola and Robert Taber as Malvolio both very acceptably portrayed the characters they represented; support good. Jolly Old Chums 29; Rush City 31; Conroy and Fox 1.

GALESBURG.—The Auditorium (F. E. Berquist, manager): The A. Y. Pearson stock co. Oct. 21-26 played to good houses. Conroy and Fox 29; Jolly Old Chums 31; The Wife 2; Alabama 5; Hermann The Great 6; Robert Downing as the Gladiator 9; A Texas Steer 9; Si Plunkard 11; Tompkins' Black Crook 15; Old Homestead 16; Devil's Auction 22.

BLOOMINGTON.—New Grand (C. E. Perry, manager): Julia Marlowe Taber in As You Like It Oct. 23 pleased a large and fashionable audience at advanced prices. Darkest Russia 25; light house. Crawford Brothers' Minstrels, booked for 26, changed their date and will appear later in the season. Robert G. Ingersoll gave his renowned lecture on the Bible 24 to splendid business. Derby Winner 2; Gus Hill 3; Hermann 4; Jolly Old Chums 6; Alabama 8; Eddie Foy 12; Delmonico's at Six 15.

STERLING.—Academy of Music (Fred Hempstead, manager): Barlow Brothers' Minstrels 22 pleased a full house.

INDIANA.

NEW ALBANY.—Opera House (J. D. Cline, manager): Gladys Wallis, supported by Frederick Paulding and a co. of unusual merit, presented The Cricket on the Hearth to a fair-sized house Nov. 23. The performance was the best one of the season, and gave general satisfaction. Gladys Wallis appeared to good advantage as Fanchette and made a most favorable impression with her grace, beauty and pretty stage manners. Her delineation of this character was certainly one of the prettiest pieces of acting ever witnessed here, and she was at all times natural in her portrayal. Frederick Paulding as Landry Barbeaud was strong and effective in his work and evidenced the careful interpretation of a finished actor. Mr. Paulding has made this part something more than simply a feeder to Fanchette and almost divides the honors with the star. Didier, the brother of Landry, is ably taken by Edwin Brewster, who creates some very amusing situations. R. F. McClannan was capital as Father Barbeaud and made a pronounced hit. The entire co. gave excellent support. Those especially worthy of mention are Robert Hartly, Lilian Andrews and Alma Mathews. The stage settings and scenery were elaborate. W. S. Cleveland's Greater Minstrels disappointed a good house 24. The co. numbers sixty-five people, and is only strong numerically. The performance was the poorest ever seen here. The only redeeming features were the Japs and Arabs, whose feats of skill and strength were wonderful. The following people were advertised but are not with the co.: Burt Shepard, J. Marcus Doyle, Edw. Dockens, Karl Alt and others of less prominence. James A. Reilly in German Soldier 28, 29; The Westerner 2.—Items: William Heintz, property man of Cleveland's Minstrels, left that co. here.—R. V. Prosser, who has been visiting his parents here during the past week, has again joined Beach and Bowers' Minstrels.—Frank M. Swan, of Joseph A. Reilly and co., is here billing his attraction.—George B. Beckley, of Buffalo Bill's Wild West co., is home for the Winter.

LAPORTE.—Hall's Opera House (W. C. Miller, manager): Walker Whiteside, with excellent support, presented Richard III. to a packed house Oct. 29. The Three Guardsmen 5.

TERRE HAUTE.—Naylor's Opera House (James B. Dickson, manager): Darkest Russia gave satisfaction Oct. 22. Primrose and West's Minstrels packed the house 25. The Tornado drew a fair house 26.

ELWOOD.—Opera House (W. F. Van Arsdale, manager): The Cecil Spooner Comedy co. at popular prices succeeded making the hit of the season Oct. 24-26. The S. R. O. sign was displayed during the Spooner engagement. The dancing of Cecil Spooner was greatly admired and received numerous encores.—Item: D. Phillip Phillips, the genial advance courier of Walker Whiteside was with us 24.

ANDERSON.—Grand Opera House (J. E. Mayresident manager): The Tavary Opera co. closed their engagement Oct. 23 with Carmen to a fair-sized audience. Mme. Doree, who took the part of Carmen, is an Anderson girl, and was born here. Her name was Effie Critchfield, and she grew to womanhood at Columbus, Ind., and was a school teacher there until seven years ago when she went to Italy where she studied until last season. Her father met her in this city. He had not seen her for four years. Pair of Kids 26; S. R. O. sign out at 7:30; poor performance. Coon Hollow 29 to good business; very fair entertainment. Gladys Wallis 1; Walker Whiteside 4, Old Kentucky 6.

VINCENNES.—Green's Opera House (C. G. McCord, manager): House dark week of Oct. 21-26. A Pair of Kids underlined for 2. Local lodge Elks Minstrels 7.

MIDDLETOWN.—Elliott Opera House (Jap Van Meter, manager): This new house will be opened 6 by Gilbert Opera co. The house is on the ground floor and will seat 700 people.

FRANKFORT.—Columbia Theatre (Aughee and Bennefield, managers): D. A. Kelly in Outcasts of a Great City Oct. 25 to a small house; performance fair. In Old Kentucky 5; Devil's Auction 16; The Defaulter 21.—Item: Mentor Lockwood is leading the orchestra this season and giving best of satisfaction.

MARION.—Mr. C. O. Allen, an enterprising young man of this city, has decided to give us a place of amusement before the end of the present season, and with that end in view has commenced the erection of a building in the centre of the city the lower part of which will be used as business rooms and the second story as an opera house. The house will be rather small for a city the size of Marion, the seating capacity being only 600, but such as the house will be the people of Marion will gladly welcome and liberally patronize any place of amusement that provides them with theatrical entertainment. The building is to be completed by Jan. 10.

GOSHEN.—The Irwin (Frank Irwin, manager): House dark week of Oct. 26-3. The Fatal Card 4.

EVANSVILLE.—Grand (King Cobbs, manager): Clay Clement in The New Dominion drew a fair house Oct. 23. Mr. Clement is undoubtedly the most finished actor it has been our lot to see. In Old Kentucky 30; William Barry 1; William Crane 7.—People's (T. J. Groves, manager): Jessie Mae Hall co. gave very creditable performances of repertoire 21-26 inclusive. A Pair of Kids 27 to a fair house.

MUNCIE.—Wysor's Grand Opera House (H. R. Wysor, manager): Outcasts of New York Oct. 23; good house; poor performance.

ROCKVILLE.—Opera House (D. Strouse and W. White, manager): Punch Robertson Comedy co. pleased good houses Oct. 23-26. Stowaway 6.—Carlisle Hall (D. Carlisle, manager): Dark 21-26.

LA FAYETTE.—Grand Opera House (George Seeger, Jr., manager): Primrose and West's Minstrels Oct. 24 to the capacity of the house. Conterno's Band played a return concert 27 to good business. Friends 26 to a fair house. Colonel Robert G. Ingersoll 30; Otis Skinner 31; In Old Kentucky 4.

SEYMOUR.—Opera House (F. O. Cox, manager): Cleveland's Minstrels Oct. 25 pleased one of the largest audiences ever assembled in this play house. They make a great hit in their street parade, with three bands, Japs, and Arabs in bright and showy costumes. Ezra Kendall in A Pair of Kids 30; J. C. Perry (educated dogs and horses), 4.—Item: H. J. Kilbourne Concert co. after flooding the city with paper, cancelled their date here, thinking it not advisable to hold the boards the night following the big minstrels.

HUNTINGTON.—Opera House (H. E. Rosebrough, manager): Dark week of Oct. 21 on account of cancellation of Pawn Ticket 210 without notice. Howard Wells Comedy co. commenced a week's engagement 28 to S. R. O. and gave good satisfaction. Old Tennessee 2; Charles Gardner 18.

ELKHART.—Buckley Opera House (David Carpenter, manager): Walker Whiteside did a very flattering business in Merchant of Venice Oct. 28. His Shylock was perfect.

MADISON.—Grand Opera House (T. E. De Losta, manager): House dark Oct. 21-26. The Spooner Comedy co. were to have opened for week 28-2, but owing

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to serious illness of Cecil Spooner, the house will be dark until 31, when the co. play for three last nights of week, opening with Bicky Bliss, the Circus Girl.

NEW CASTLE.—Alcazar (J. F. Thompson, manager): National Flower Oct. 29, 30 (local) opened to big business. Gilbert's Comic Opera co. 5.

WASHINGTON.—Opera House (Horrall Brothers, managers): James A. Reilly closed a three nights' engagement 26, presenting A German Soldier and The Broommaker to fair business. A Flag of Truce 1; The Burglar 2; Daisy Claxton Novelty and Specialty co. 4; The Stowaway 9.

RICHMOND.—Phillips' Opera House (J. H. Dobbins, manager): Sam F. Jack's Adamless Eden co. Oct. 23 to fair business; performance fair. W. S. Cleveland's Minstrels 28; good business; good entertainment. The Tornado 29; good business. The Stowaway 31; Old Homestead 4.——The Bradley (Frank McGibney, manager): William Barry in The Rising Generation will open the new theatre 7.

MONTPELIER.—Grand Opera House (C. M. Murphy, manager): Pawn Ticket No 210 Oct 25; big house; excellent performance. Kilbourne concert co. 28; small house. This co. would make a good orchestra for some opera troupe but they cannot furnish an evening's entertainment. Gilbert Comic Opera co. 1; Old Tennessee 11.

LOGANSPORT.—Dolan's Opera House (S. B. Patterson, manager): Minnie Maddern Fiske in The Queen of Liars Oct. 22 to good business. Mrs. Fiske as Marie Deloche was excellent. The performance from beginning to end was an unqualified success and nothing but praise can be said of her acting. The supporting co. is excellent. Clara Morris in Runnymede 26 to a fair-sized house. Excellent co. and pleasing performance. Albani 29 pleased a light house. Gus Hill's Stars 31. Otis Skinner in Villon the Vagabond 4; Walker Whiteside in Hamlet 8; Gladys Wallis 12; Alabama 15.

INDIAN TERRITORY.

ARDMORE.—Kloski Opera House (L. W. Hame, manager): In Old Tennessee Oct. 29; Two Colonels 30; Jerry the Tramp, by local talent, 11.

IOWA.

CHEROKEE.—Grand Opera House (Sanford and Moore, managers): Lillian Lewis in Cleopatra Oct. 25 to good business. The attempted gorgeous production of the piece was marred by the poor calcium lights carried by the co. A Cracker Jack 31.——Items: The three-story brick opera house block at Alta was completely destroyed by fire 21.

ATLANTIC.—Opera House (L. L. Tilden, manager): Conroy and Fox in O'Flarity's Vacation Oct. 18; well received by a good sized house.——Item: Opera House closed for the season on account of excessive taxation and license.

BOONE.—Phipps Opera House (J. J. Kirby, manager): Black Crook played to a good house Oct. 25. Uncle Josh Spruceby to a fair house 23. Charles A. Gardner 4.

MUSCATINE.—Columbia Opera House (Carl Leindecker, manager): John Griffith in Faust Oct. 22 played to a good house and gave a good performance. The Derby Winner 26 to a good audience; the co. is much stronger than when last seen here. The mascot of the co. is Eddie Giguere, who takes the place of Arthur Dunn. Blanche Boyer, who rides the derby winner, is also very clever. The two Eldridges in their darky specialties made a hit with the audiences. Alabama 31; The Defaulter 5.

KEOKUK.—Opera House (D. L. Hughes, manager): Conroy and Fox 24; fair house. Emily Rancker 25 did not attract the audience her performance merited. Ingersoll on Lincoln 26; good house. Jolly Old Chum. 28; pleasing performance to fair business. The young man selling song books was muzzled by the house management after the first act, being too fresh for a polite audience. The Dazzler 6; Hoyt's A Texas Steer 8; Y. M. C. A lecture 12; The Old Homestead 14; Maloney's Wedding.

ANITA.—Rood's Opera House (J. E. Bruce, manager): Dark 3-9. Among the Breakers, by home talent, Thanksgiving.

OTTUMWA.—Grand Opera House (J. Frank Jersey, manager): Ariel Ladies Sextette and Smith Sisters Oct. 29; crowded houses.

FORT MADISON.—Ebinger Grand (C. H. Salisbury, manager): Wilson Theatre co. in repertoire closed a week of good business Oct. 26. Jolly Old Chums 30; Old Hoss Hoey in The Globe Trotter 2.——Item: The new Marquette Auditorium will be opened 9 by local talent. The programme will consist of instrumental and vocal music and conclude with a short farce.

CEDAR RAPIDS.—Greene's Opera House (John B. Henderson, manager): The Black Crook 24; big house. Alabama 30; large audience. In Old Madrid 2; A Texas Steer 7; The Defaulter 8.

DES MOINES.—Foster's Opera House (William Foster, manager): Conroy and Fox in O'Flarity's Vacation Oct 21, 22; light business; fair performance. The Old Homestead 28; good business; excellent performance. The singing of the Homested Quartette was a special feature and won much applause. Clara Morris 1; Alabama 2; The Defaulter 4, 5; Charles Gardner 6; Sandow 7.——Grand Opera House (William Foster, manager): Uncle Josh Spruceby 24; good business; satisfactory performance. Jolly Old Chums 25, 26; good business; excellent performance. Anna Eva Fay 4-9.

CHARLES CITY.—Hildreth Opera House (C. H. Shaw, manager): Morrison's Faust 22; S. R. O. Mr. and Mrs. Roberts as Mephisto and Marguerite are artists in their respective roles. A Cracker Jack 6.

IOWA CITY.—Opera House (Perry Clark, manager): Black Crook had a fair house 26. The Derby Winner highly pleased a large house 25. In Old Madrid 29; The Volunteer, by home talent, 31-1.——Items: Harry Toogood, formerly of this city, is the pianist with the In Old Madrid co.—Edna Collins, the whistler of Des Moines, makes her first appearance here in her old home in The Volunteer.

OSKALOOSA.—Masonic Opera House (H. L. Briggs, manager): Jolly Old Chums 23; good performance. Old Homestead 29; Ariel Ladies Sextette the famous Smith Sisters, 1; Alabama 4; The Defaulter 6; The Dazzler 9; A Texas Steer 15.

DECORAH.—Grand Opera House (C. J. Weiser Oct. and R. B. Morss, manager): Alabama 28 drew a good house and audience very well pleased. Carl Gardner 8.

KANSAS.

TOPEKA.—Grand Opera House (L. M. Crawford, circuit manager; O. T. Crawford, local manager): Charles A. Gardner in his new play, The Prize Winner, packed the house with an enthusiastic and thoroughly well-pleased audience Oct. 25. The star's enforced rest has done him a world of good. His singing voice is entirely restored, and his dancing is as light and clever as it was ten years ago. As usual his songs and those of his Tyrolean singers were rapturously received. During the play our local Turn-verein gave a remarkably good characteristic exhibition of their drills and gymnastic work in costumes which added largely to the entertainment of the audience. Side Tracked was enjoyed by two crowds 26, which literally jammed the house from top to bottom, and howled and applauded themselves into delighted exhaustion over the uproariously funny work of the clever people who hire out with the show, headed by J. A. Murphy as the Tramp, one of the funniest and cleverest of the many on the stage. The piece has been seen here before, but is so much improved and played by such a strong cast that it is an entirely new play to us. No one should miss the clever dancing and musical specialties of Murphy and Mack, the policeman song and dance and exhibition dancing of Tom Barrett, the change-act song and dance of Alice Le Moore and, best of all to many, the rich contralto of Rita Dixon in Ben Bolt and other ballads. Dazzler 28; Black Crook 1; Old Homestead 2; Green Goods Man 7; Primrose and West 8.——Items: Business the past four weeks was nearly double the same four weeks last season.—The town seems to have gone play mad, attracted by a better and varied class of shows and favored by ideal weather.—Side Tracked has cleared $2,000 in ten weeks over our Kansas circuit.

WICHITA.—Crawford's Opera House (E. L. Martling, manager): Charles A. Gardner and a strong support in The Prize Winner drew the best house of the season Oct. 21. Karl is a great favorite with the Wichita theatregoers, and always plays to good business here. Cosgrove and Grant's Comedians in The Dazzler gave a very satisfactory performance 24 to fair business. In Old Tennessee 25 gave a very poor performance to very good business. Grimes' Cellar Door 4; Paul Dresser in The Green Goods Man 19.

NEWTON.—Ragsdale's Opera House (W. J. Purdy manager): Charles Gardner Oct. 23 to a very large audience; performance gave good satisfaction. The Dazzler 26 to good business; performance fine.

WELLINGTON.—Woods' Opera House (Asa M. Black, manager): Grimes' Cellar Door 7.——Auditorium (Chrries J. Humphrey, manager): Opens with the Chicago Ladies' Quartette 2.

HUTCHINSON.—Opera House (W. R. Caine, manager): Charles A. Gardner in The Prize Winner Oct. 22 drew the largest audience of the season, and gave satisfaction. The Dazzler 25; light business.

WINFIELD.—Grand Opera House (T. B. Myers, manager): The Dazzler was presented Oct. 22 to a good house. The co. was excellent, and everyone went away well satisfied. Signor Blitz 2; Grimes' Cellar Door 6.

EMPORIA.—Whitley Opera House (H. C. Whitley, manager): Charles A. Gardner Oct. 21 in The Prize Winner; good performance to a large and appreciative audience. Signor Blitz, the magician, 25, 26 to small houses. Green Goods Man 18.

PITTSBURG.—Opera House (McKim and Lane, managers): Lincoln J. Carter's The Defaulter appeared to a good house Oct. 25; performance very good. Mackie's Grimes' Cellar Door 30.

ARKANSAS CITY.—Fifth Avenue Opera House (F. J. Hess, manager): Cosgrove and Grant's The Dazzler co. Oct. 23 to a good house; splendid performance. Winfield and Philips' Horse and Dog Show 26; good performance to fair house. James B. Mackie in Grimes' Cellar Door 5; Hawaiian Band 12.——High School Auditorium: Chicago Ladies Quartette 5, under the auspices of the Arkansas City Lyceum Association.

LAWRENCE.—Bowersock's Opera House (J. D. Bowersock, manager): Charles A. Gardner's The Prize Winner Oct. 26 to a good business. Mr. Gardner is still as popular with our audiences as ever.——Music Hall (George B. Penny, manager): Ovide Musin Concert co. 26 to an immense house. Mr. Musin is doing most excellent work and good business.

LEAVENWORTH.—Crawford's Grand Opera House (C. E. Crawford, manager): Charles Gardner in The Prize Winner Oct. 20.——Chickering Hall (Carl Hoffman, manager): The Schubert Quartette 19.

KENTUCKY.

DANVILLE.—Opera House (J. M. Cullins, manager): Si Perkins Oct. 25; satisfactory performance; fair house. Heath's Peck's Bad Boy co. 29.

WINCHESTER.—Opera House (Walker Baughman, manager): Frost and Fanshaw were booked for Oct. 24. They advertised special scenery, but upon their arrival finding that they had none, Manager Baughman cancelled. Richard and Pringle's Minstrels 28; Heath's Peck's Bad Boy 30; Si Perkins 31; James A. Reilly 6.

PADUCAH.—Morton Opera House (Fletcher Terrell, manager): James B. Mackie in Grimes' Cellar Door Oct. 22; small house; performance poor. Hoyt's A Trip to Chinatown 25; crowded house; excellent performance. William Barry in The Rising Generation 31.——Item: Mrs. Frank Jones, of Country Cousin fame, presented her husband with a bouncing girl 21.

HENDERSON.—Park Theatre (A. D. Rodgers, manager): The White Slave to a small house Oct. 25; performance satisfactory. In Old Kentucky 29; advance sale good. Devil's Auction 8; Field's Minstrels 14; 1492, 16.

FRANKFORT.—Capitol Opera House (Thomas Heffner, manager): W. S. Cleveland's Minstrels Oct. 19; performance fair; good house. Gladys Wallis 22; performance gave perfect satisfaction; crowded house. Colonel W. C. P. Breckinridge in a lecture 25; house crowded to suffocation. Peck's Bad Boy 28; Si Perkins 30. House dark 29-2.

OWENSBORO.—New Temple Theatre (J. J. Sweeney, manager): The White Slave (Bartley Campbell's) Oct. 26 with matinee; fair houses; performance satisfactory. William Barry in The Rising Generation underlined.

LEXINGTON.—Opera House (Charles Scott, manager): Gladys Wallis Oct. 21; light business; performance excellent. Georgia Minstrels 24; good house; performance first-class. Peck's Bad Boy 26; light business; performance fair.

PARIS.—Grand Opera House (Scott and Mitchell, managers): Georgia Minstrels Oct. 26; top-heavy house. Si Perkins 28; light business. Herrmann 29 to a splendid audience. All highly pleased. Corinne 7; Effie Ellsler 13; Sousa's Band (matinee) 15; In Old Kentucky 22; Trilby 23.

ASHLAND.—The Ashland (B. F. Elleberry, manager): Sowing the Wind Oct. 26; fair house; excellent performance.

LOUISIANA.

SHREVEPORT.—Grand Opera House (Leon M. Carter, manager): A Fatted Calf Oct. 21; Field's Minstrels 25; both to crowded houses. Trilby 30; Spider and Fly Opera co. 31; Frank Jones 1; Lost Paradise 2; Alvin Joslin co. 4.

MONROE.—Opera House (C. T. Madison, manager): Curtis Dramatic co. week of Oct. 21-26 to fair business.

LAKE CHARLES.—Williams' Opera House (Paul Sullivan, manager): Al. G. Field's Minstrels 13; decided hit; crowded house. Louis James in Othello 20; excellent satisfaction; good house. Billy Van's Minstrels 13; Wallace Brothers' Circus 19.

ALEXANDRIA.—Opera House (A. Albert, manager): Dark week of Oct. 28.

MAINE.

AUGUSTA.—Opera House (Frank A. Owen, manager): The Silver King Oct. 26; fair-sized audience. House dark 21-26.

BANGOR.—Opera House (Frank A. Owen, manager): The Silver King Oct. 28, 29; good business.

MARYLAND.

CUMBERLAND.—Academy of Music (J. H. Stahl, manager): House dark week Oct. 23-30. Charles B. Hanford, Elihu B. Spencer and Nora O'Brien in Virginius 31, Keller 2; McDoodle and Poodle 5.

ANNAPOLIS.—Opera House (William Sims, manager): Miss Harum Scarum Oct. 30; Agnes Villa in The World Against Her 4. Marie Wainwright 11; Gorton Minstrels 19; Coon Hollow 29.

LONACONING.—Ryan's Opera House (James P. Ryan, manager): House dark week of Oct. 28.

MASSACHUSETTS.

LOWELL.—Opera House (Fay Brothers and Hosford, managers): Andrew Mack in Myles Aroon drew large houses Oct. 25, 26 and matinee. Mr. Mack is a Lowell boy, and as such was given a cordial welcome. Aside from this, however, his sweet singing and spirited acting deserved the large audiences that attended the play. E. E. Rice's Burlesque co. in 1492 amused crowded houses 28, 29. Joseph Hart in A Gay Old Boy 31; Lewis Morrison in Faust and Yorick's Love 1, 2; Lillian Kennedy 4; Humanity 6, 7; Salvini in Ruy Blas 8.——Music Hall (W. H Boody, manager): Jule Walters and co. in A Money Order played to fair business 24-26 and matinee. A good co. and well presented piece, and they gave the best of satisfaction. Charles Franklyn's White Crook co. delighted large audiences 28-30 and matinee. A. Q. Scammon's Side Tracked 31-2; Edwin Forsberg in Forgiven 4-6.——Items: E. E. Rice rehearsed Excelsior, Jr., during the stay of 1492.—Andrew Mack's managers presented souvenirs 25 in the shape of a photograph frame containing two pictures of Mr. Mack. It is very neat.—Owing to the illness of Carrie Lewis, Julia M. Bachelder will fill her position in the cast of In Sight of St. Paul's.—Manager J. F. Cosgrove was in town 26.—The Clark-Hood Concert co. entertained 30.—The Lowell Orchestral Society have begun work under the direction of Borjes.—Fay Templeton was in town 28, 29 rehearsing with Manager Rice.

HOLYOKE.—Opera House (W. E. Kendall, manager): Lillian Kennedy Oct. 2?; Andrew Mack in Myles Aroon 29; Frank Bush in Girl Wanted 30; all played to fair houses. A Gay Old Boy 1; Waite's Comedy co. 4, and week.——The Empire (W. H. Bristol, manager): John B. Breman in Tim the Tinker 28-30; good business. The Night Owls Burlesque co. 31-2.——Item: The season here starts off like a souvenir, especially is this so of the Opera House. All the attractions of merit are well attended.

GREENFIELD.—Opera House (N. J. Lawlor, manager): Special Delivery 18; good business. Old Lavender 23 to S. R. O. Ups and Downs of Life 29.——Item: Mr. Hanley, manager for Edward Harrigan, reports excellent business since leaving New York.

TURNERS FALLS.—Colle Opera House (Fred Colle, manager): Tim the Tinker Oct. 19; good business. Carrie Russell's Opera co. 23; light business; poor performance.

PITTSFIELD.—Academy of Music (Maurice Callahan, manager): Rhea to a good house Oct. 23; performance excellent. The Brooklyn Handicap 25; fair business. The Girl I Left Behind Me and A Gaiety Girl were cancelled. Charles E. Blaney's A Baggage Check 31; Cazman's Royal European Vaudeville 2; Seymour the mind-reader, 4-5.

BROCKTON.—City Theatre (W. B. Cross, manager): Joseph Hart in A Gay Old Boy furnished an abundance of fun, which was appreciated by a good-sized audience Oct. 29. The farce has several novelties and very clever topical songs. The stage settings, mechanical effects and costuming were unusually fine. Silver King 7; Maude Hillman 11-16; Salvini 18; Cissy Fitzgerald 20.

TAUNTON.—Taunton Theatre (R. W. Harrington, manager): House dark Oct. 21-31.

CHELSEA.—Academy of Music (James R. Field, manager): Hoyt's A Trip to Chinatown was presented to a large and appreciative audience Oct. 24. The co. was headed by Laura Biggar and Bert Haverly, with excellent support. House dark this week.

FALL RIVER.—Academy of Music (William J. Wiley, manager): Sawtelle's Dramatic co. closed a week's engagement 26 to light business. Joseph Hart in A Gay Old Boy made things interesting for a fair audience. Oliver Byron 5; Cotton King 7-9; James O'Neill 16.——Rich's Theatre (John P. Wild, manager): Edwin Forsberg in Forgiven 24-26 did rather a light business. George W. Larsen in The Man About Town opened season here 28 for a week's stay; light business. Orpheus Stars 4-9.——Item: Wonderland Theatre did not open 28 as expected but it is given out that The White Crook 7-9 will be the first attraction.

WESTFIELD.—The Opera House (A. H. Furrows, manager): Frank Bush farce-comedy Girl Wanted Oct. 29; very amusing to a fair house.

MILFORD.—Music Hall (H. E. Morgan, manager): Edward Harrigan and co. in Old Lavender Oct. 26 gave an excellent entertainment to an appreciative audience.

LAWRENCE.—Opera House (A. L. Grant, manager): A. Q. Scammon's co. in Side-Tracked Oct. 26 to a large house. Thomas E. Shea began a two-nights' engagement 28 in The Slave of Sin. This play has been seen here before under the title of Fabio Romani; business fair. Lewis Morrison gave his usual excellent performance of Faust 30 to a large audience. Rice's 1492 31-1; Lillian Kennedy 5; Alexander Salvini 7; Humanity 8, 9; Waite Comedy co. 11-16.

SOUTHBRIDGE.—Dresser Opera House (J. S. Dresser, manager): Howarth's Hibernica failed to please a fair audience Oct. 26. The advance sale for Trip to Chinatown indicates the largest house of the season. The Henry's Minstrels 5; Circle Canadien (local) 12; Bubb Comedy co. week of 18.

SOUTH FRAMINGHAM (Elmwood Opera House, W. H. Trowbridge, manager): Dan McCarthy in The Ramble from Care was well received 25; business fair. The Midnight Flood 29; fair attraction; business fair: The Silver King 4.

LYNN.—Theatre (Dodge and Harrison, managers): Stetson's U. T. C. co. gave a very inferior performance Oct. 26 to good business. Lewis Morrison in Faust to S. R. O. 28. Mr. Morrison plays a return engagement early in the new year, when Yorick's Love will be the bill. The supporting co. is exceptionally strong. Rice's Surprise Party presented 1492 to a large and appreciative audience 30, and will play a return 30. Bryton's Forgiven Oct. 31-2; Humanity 5.——Music Hall: Twentieth Century Girl (Morris') Oct. 31-2; White Crook 4-6.——Item: Owing to some misunderstanding in regard to the Fall River and Lynn dates the Forgiven co. were obliged to lay off Oct. 28-30, but will resume in Lynn Theatre 31. The engagement here is for three nights and a matinee. The co. was originally booked at Music Hall, but a transfer was necessary owing to the above complication.

WALTHAM.—Park Theatre (W. D. Bradstreet, manager), Hi Henry's Minstrels presented a pleasing programme Oct. 25 to good business. Hoyt's A Trip to Chinatown—Burt Haverley and Laura Biggar featured—played to a fair-sized audience 23; satisfactory performance. Thomas E. Shea opened a four-nights' engagement with The Fire Patrol 30 to a well-filled house. Mr. Shea is a great favorite here and was received enthusiastically. Under ined for the Shea engagement: The Man-o'-War's Man, Dr. Jekyll and Mr. Hyde, The Slaves of Sin. The Silver King 5; Edward Harrigan in Old Lavender 7; Tomlinson Comedy co. 11-16.——Item: Jeffreys Lewis co., having disbanded, cancelled, and the time has been filled.

ROCKLAND.—Opera House (Edward Whicher, manager): A Trip to Chinatown (Haverly-Biggar) 29 to a crowded house; fine co. Edward Harrigan in Old Lavender 5. Rice's 1492 4; Charles B. Hanford in Damon and Pythias 17.

GLOUCESTER.—City Hall (Lothrop and Tolsman, managers): Stetson's Uncle Tom's Cabin co. played Oct. 25 to a poor house and gave little satisfaction.

NEW BEDFORD.—Opera House (W. B. Cross, manager): Sawtelle Dramatic co. 28—week; immense business; co. good.

MARLBORO.—Theatre (F. W. Riley, manager): Thomas E. Shea co. to large houses at advanced prices Oct. 24-26. Dan McCarthy in The Pride of Mayo 30 to small house. Chinatown 2; Maud Millman 4-6; The Coast Guard 12; Fay Foster 20; Black Crook 23; Side-Tracked 28.

SALEM.—Mechanics' Hall (Andrews, Moulton and Johnson, managers): Morrison's Faust 29 to S. R. O.; excellent performance. All the seats were sold thirty-six hours after they were placed on sale. Waite Comedy co closed a very successful week Oct. 21-26; matinee and all their evening performances the S. R. O. sign was out.

MICHIGAN.

GRAND HAVEN.—Opera House (E. Pennoyer, manager): House dark for the past three weeks.——Items: The new management will do considerable repairs with new scenery, etc.—Columbia Opera co. 13.—Helen Bly 30.

SAGINAW.—Academy of Music (John Davidson, manager): Walker Whiteside Oct. 22 in Hamlet pleased a fair house; support good. A Bowery Girl 23 drew a large audience but did not give satisfaction. Barney Ferguson in McCarthy's Mishaps 28. Camille D'Arville Opera co 1.

JACKSON.—Hibbard's Opera House (W. W. Todd, manager): Mr. and Mrs. Robert Wayne closed a week's engagement Oct. 26; business good. A. V. Pearson Stock co. opened for one week 28.

ALPENA.—Maltz Opera House (J. C. Comfort, manager): Old Tennessee Oct. 26; good business; clever work in specialties and singing unusually good.

OWOSSO.—Salisbury's Opera House (Salisbury and Brewer, manager): Arrah-na-Pogue, by local talent, Oct. 24 did not play to paying business. McCarthy's Mishaps 30; Callahan in Faust 13; Edwin Hanford in Shamrock 21.

LANSING.—Baird's Opera House (James J. Baird, manager): Walker Whiteside in Richelieu drew a good house Oct. 24, giving good satisfaction. The annual exhibition of the Lansing Athletic Association occurred 28, under the able direction of Professor P. J. Pitzlin, before an audience that included many ladies. A. V. Pearson's Stock co. 4-9.

GRAND RAPIDS.—Powers' (John T. Condon, manager): According to the box-office critic Walker Whiteside is fast growing in favor here as his receipts were double those of last year. He produced Richelieu, Hamlet and Richard III. 25, 26. Camille D'Arville 31; Fatinitza (local) 5, 6; Too Much Johnson 8.——Grand (O. Stair, manager): Crawford Brothers' Minstrels must have been pleased with their business 28-30. They gave a clever minstrel show including many good specialty acts. Barney Ferguson 31-2.

FLINT.—Music Hall (Rankin and Hubbard, managers): The Bowery Girl Oct. 24; fair house; general satisfaction. Barney Ferguson in McCarthy's Mishaps played to poor business 26.——Thayer's Opera House (H. A. Thayer, manager): Dark week ending 29. Auditorium Concert co. 31.

MUSKEGON.—Opera House (F. L. Reynolds, manager): A. V. Pearson's Stock co. in repertoire Oct. 21-26 satisfied large houses. Robert Wayne 11-16, Gladys Wallis 18; Trilby 22; Masked Ball 28.

COLDWATER.—Tibbits' Opera House (J. T. Jackson, manager): My Wife's Friend to a small audience Oct. 21; good performance. Chicago Marine Band was greeted by a large and fashionable audience 29; very fine entertainment. Paul Cazeneuve in The Three Guardsmen 8, 9.

BATTLE CREEK.—Hamblin's Opera House (E. R. Smith, manager): William C. Andrews in My Wife's Friend Oct. 21 pleased a very fair audience. Mr. and Mrs. Robert Wayne opened for a week 28 to S. R. O.

BELDING.—Opera House (W. P. Hetherington, manager): Crawford Brothers' Minstrels Oct. 25; good house and good satisfaction. Mr. and Mrs. Starr in Esoteric Mysteries 27-31 are playing to good business.

BAY CITY.—Woods' Opera House (A. E. Davidson, manager): Walker Whiteside in Richelieu drew a good house 23. McCarthy's Mishaps to a large and noisy audience 27. The Camille D'Arville Opera co. 2; The Fatal Card 6, 7.

KALAMAZOO.—Academy of Music (C. A. Bush, manager): Damon and Pythias was presented to good-sized audiences by local talent Oct 24. Just Over 25, 26 gave rather a poor performance to light business. William C. Andrews' co. presented My Wife's Friend to a fair-sized audience 29. The co. is an excellent one and the audience was highly pleased. John Griffith in Faust underlined.

MINNESOTA.

MANKATO.—Theatre (C. H. Saulpaugh, manager): Warmington's Old Homestead pleased a fair house Oct. 21. Thrilby to a light house 23. Trilby has not as yet been played here, which doubtless deterred many from going. A Texas Steer had a good house 24; audience well pleased. Marie Sanger is booked for 30, but her agent has not yet showed up. Superba 2; Ward and Vokes 9; William Hoey in The Globe Trotter 16; Donnelly and Girard 20; Robert Ingersoll 28.

WINONA.—Opera House (O. F. Burlingame, manager): Alabama Oct. 24, under the direction of Clement Bainbridge, to a fine house; strong co. Modern Mephisto 28; Eddie Foy 29; Donnelly and Girard 1; A Texas Steer 5; Barlow Brothers' Minstrels 8; Chicago Marine Band 13; Superba 20, 21.

STILLWATER.—Grand Opera House (E. W. Durant, manager): Dan Sully Oct. 21 to fair business. Murray and Mack 25 to large house. Eddie Foy 30.

LITTLE FALLS.—Gross Opera House (Phil J. Gross, manager): Daniel Sully in Social Lion Oct. 23; light business but well-pleased audience. The members of the local Lodge of Woodmen will play The Hidden Hand Nov. 1.

ST. PETER.—New Grand Opera House (Satory and Hale, manager): House dark week of 21-28. Marie Sanger Nov. 1.

CROOKSTON.—Grand Opera House (T. H. Bjoin, manager): Dan Sully in A Social Lion Oct. 24; large and well-pleased audience. Lillian Lewis in Cleopatra 1.

DULUTH.—Lyceum (L. N. Scott, manager): Thrilby Oct. 21, 22 to fair business deserving to better. A Texas Steer 25, 26 to good business. Tim Murphy carries the play on his shoulders, but carries it well, causing many of the deficiencies of play and the incompetency of others of the co. to be overlooked. Robert Downing 28, 29; Little Robinson Crusoe 31-2.——Item: Walter Turner, former advance agent of A Texas Steer, will leave that co. on 28. He will be succeeded by Charles T. K. Miller, formerly sporting editor of the Washington Post, who will join the co. at Minneapolis.

FARIBAULT.—Opera House (C. E. White, manager): Barnes and Marvin's Players for a four nights' engagement Oct. 30.

MISSISSIPPI.

MERIDIAN.—Grand Opera House (L. Rotherberg, manager): White Slave Oct. 15; large and well-pleased audience. Span of Life 18; good house; very poor co. Alf and Bob Taylor 24 in Yankee Doodle and Dixie; largest and best pleased audience of the season; the performance was a most brilliant and enjoyable one. The Limited Mail 31; Trilby 11.——Item: Business at the Grand is flourishing, as all the cos. play to good houses.

CANTON.—Opera House (Mart Prustley, manager): The season opens 11 with a week's engagement of Linden's Dramatic co. Ringling Brothers Circus 7.

JACKSON.—Robinson's Opera House (C. R. Young, manager): Dark Oct. 21-26. Charles L. Davis in Al. in Joslin 1; Barnum and Bailey's Circus 8.

WEST POINT.—Opera House (J. E. McEachin and Co., managers): The Frank Linded Son of Monte Cristo co., played here to fair business.——Item: Our managers expect big stars and big business this season.

MISSOURI.

MEXICO.—Ferris Grand Opera House (H. C Eagon, manager): The Haymakers Oct. 26; good performance to fair business. A Green Goods Man 29 to a good house. Edwin Rosdell 4, 5; Zozo, The Magic Queen, 15; Midnight Watch 19.

SPRINGFIELD.—Grand Opera House (F. S. Heffernan, manager): Ward and Vokes Oct. 26, with matinee, drew large audiences. Human Hearts 30.——Baldwin Theatre (S. H. Jewell, manager): James B. Mackie in Grimes' Cellar Door 28 played to a good house; performance fair. The Flints 29-3 are playing to good business. Field's Minstrels 5; Tavary Grand Opera 11, 12.

SEDALIA.—Wood's Opera House (H. W. Wood, manager): The Defaulter Oct. 29; fair house. The Haymakers 2; J. K. Emmet 18; Joe Ott 21; Clay Clement 23; Fanny Rice 26.——Item: Edwin Milton Royle, who presented Friends here 21, left the co. for a two weeks' rest, going to Indianapolis.

CLINTON.—Opera House (W. Branum, manager): Kempton Comedy co. Oct. 21-26 drew large houses. Lillian Durham 28-30; opening night the house was packed; prospect for big business.

KIRKSVILLE.—Smith's Opera House: House dark Oct. 20-26. Local talent 1, 2.

AURORA.—Opera House (W. T. Branham, manager): House dark Oct. 26. Hoyt's Comedy co. 28-2.

MARSHALL.—Marshall Opera House (M. E. Doering, manager): The Otis Oven co. played the week of Oct. 21-26 to very poor houses. It tried to give such plays as Trilby, Fanchon the Cricket, etc. House dark next week.——Item: The Opera House has changed hands and considerable improvements made.

ST. JOSEPH.—Tootle Theatre (C. N. Philley, manager): Charley's Aunt, under direction of Charles Frohman, to good audience Oct. 23. C. H. Gardner 29; Old Homestead 1; Clara Morris 2.——The Crawford Theatre (Frank Hart, manager): Dark past week. Side Tracked 30; The Dazzler 1, 2.

HANNIBAL.—Park Opera House (Watson and Price, managers): Friends Oct. 22 to a fair house; performance excellent. Conroy and Fox failed to draw a very large house 25. A Trip to Chinatown 4.

FULTON.—Grand Opera House (T. M. Bolton, manager): Lillian Durham Opera co. Oct. 21-23 played to good houses. House dark 27-2.

MONTANA.

GREAT FALLS.—Opera House (G. N. Hartley, manager): Charlotte Tittle played to a $300 house Oct. 21.

BOZEMAN.—Opera House (W. W. Livingston, manager): Captain Crawford, poet and scout, Oct. 26; fair business. Dan Sully 5; Lillian Lewis 8; Katie Emmett 15.

ANACONDA.—Evans Opera House (John Maguire, manager): War of Wealth co. to the capacity of the house Oct. 23; performance gave excellent satisfaction. Charlotte Little co. in Gloriana and The Passport 4, 5.

MISSOULA.—Bennett Opera House (G. W. Hartley, manager): Captain Jack Crawford, poet scout, 1.

BUTTE.—Maguire's Opera House (John Maguire, manager): The Tornado played to big business Oct. 14-16. Turned people away at every performance. The War of Wealth 24, 25; S. R. O.; both play and players made a big hit. The Dazzler 4-6; Pauline Hall 7-9.

NEBRASKA.

GRAND ISLAND.—Bortenbach Opera House (S. B. Reynord, manager): William Hoy's Globe Trotter Oct. 24 to fair business.

FREMONT.—Love Opera House (E. C. Usher, manager): Van Dyke and Eaton opened up Oct. 28 for a week in repertoire of comedies at one price, 10c. Uncle Josh Spruceby Nov. 6.

NEW HAMPSHIRE.

MANCHESTER.—Opera House (S. W. Harrington, manager): Mascot was given a double rendition by the McCaull Co. Oct. 28, 29 under the personal direction of Mr. and Mrs. George H. Wilbur, to good houses. William Bell as Lorenzo XVII., and Mary McDonough as Bettina made the leading hits. Humanity 4.——Gorman's Theatre (Charles J. Gorman, manager): Lillian Kennedy in She Couldn't Marry Three 28-30 to S. R. O., followed by The White Crook 31-2; good advance sale. Side-Tracked 4-6.

DOVER.—City Opera House (George H. Demeritt

manager): Local entertainments have held the boards at the Opera House this week.

CONCORD.—White's Opera House (B. C. White, manager): T. T. C. co. Oct. 24 to good business. Pardon and Kirmess, by local talent, 30-2.

PORTSMOUTH.—Music Hall (J. O. Ayers, manager): Lillian Kennedy Oct. 31-2 ==ITEM: The local lodge of the Knights of the Golden Eagle has secured Old Glory for their annual benefit.

NEW YORK.

ALBANY.—Leland Opera House (Fred. F. Proctor, manager): Charles Blaney's A Baggage Check co. gave three performances, opening Oct. 25. The audiences were fair-sized and laughed heartily. The fun was furnished by James T. Kelly and wife, Lizzie Melrose, and others. Albert Hart and a clever co. sang Wang 28 and pleased the audience. John Kernell appeared in Scott Marble's Irish Alderman 29, 30, which gave him a good opportunity to show his wit. He was assisted by George F., Sam and Dave Marion, Phil. and Nettie Peters the Urline Sisters, and others. The Brooklyn Handicap 31-2; Monte Cristo 4; Niobe 5, 6; Joe Murphy in Shaun Rhue 7.==Harmanus Bleecker Hall: The Black Crook pleased large audiences 25, 26. W. J. Mills played Herzog, and Leslie Mayo Stalacta. The scenic and electrical effects were very pretty. Among the specialties were the Rexfords, a pair of clever acrobats. Under the management of Messrs. Woodward and Davis, who have engaged all the Frohman attractions, Cissy Fitzgerald and one of the best cos. that has appeared here played The Foundling 29. Whether it was the wink or the high kick of the star that attracted the audience is not known, but it was the largest of the season, and the performance was amusing. This was because it was in the hands of a well-balanced co. Under the same management The Girl I Left Behind Me will be produced 31. Olga Nethersole in From Frou 2, and A Black Sheep 8.==ITEM: The Hindoo Fakirs appeared at the Albany Club 29.

SYRACUSE.—Bastable Theatre (Frank D. Hennessy, manager): A Cat's Paw drew fairly Oct. 25, 26. A Bunch of Keys 1, 2; 8 Bells 4-6; Modjeska 7, 8.==Wieting Opera House (Wagner and Reis, managers): The Fatal Card drew well 25, 26. James O'Neill in Virginius and Monte Cristo to good business 28, 29. The Black Crook was well attended 30. Joseph Murphy 1, 2. A Black Sheep 6; Peter F. Dailey 7; Rhéa 8, 9.==H. R. Jacobs' Opera House (G. A. Edes, manager): Noss Jollities to tight business 24-26. Cazman's Vaudevilles drew well 29-30. The Manhattan Four and Smith and Campbell hit 'em. The Gormans 31-2; McCarthy's Mishaps 4-6; Plays and Players 7-9.

ROCHESTER.—Lyceum Theatre (A. B. Wolffe, manager): The Fatal Card was presented to fairly good attendance Oct. 31-2. Modjeska 4, 5; Minnie Maddern Fiske 6, 7.==Cook Opera House (E. G. Lane, manager): A Bunch of Keys, with Ada Bothner as Teddy, attracted pleased audiences 28-30. The singing of Bessie Verse and Grace Vaughn was warmly applauded. The Black Crook 31-2 was presented before large houses. Darkest Russia 4-6.==Academy of Music (Louis C. Cook, manager): Helen Blythe, supported by a good co., appeared in her emotional drama, Reaping the Harvest, and Leah, the Forsaken, during the week of 28-2, and good business ruled. Miss Blythe's excellent work created a very favorable impression. The Midnight Special 4-9.

JOHNSTOWN.—Grand Opera House (C. H. Ball, manager): Maude Hillman and co. concluded a week's engagement Oct. 26 to S. R. O. For a popular-price repertoire co. they are far above par, and will always be welcomed by crowded houses in this city. Modjeska in Marie Stuart, at advanced prices, drew a crowded house 30. It was a most delightful entertainment. Charley's Aunt (No. 1 co.) 13.==ITEM: Owing to the Knights of Pythias Fair, which commences 2 and continues week ending 9, the Grand will remain dark.

JAMESTOWN.—Allen's Opera House (A. E. Allen, manager): All the Comforts of Home Oct. 29 to good business and gave good satisfaction. The Country Circus 30; Special Delivery 1; Minnie Maddern Fiske in her new play, The Queen of Liars, 5; At Fort Bliss 6; Morris Brothers' Equine and Canine Show 8, 9; Annie E. Davis in repertoire 11-16.==ITEMS: Eddie De Coursey, agent for Special Delivery, was enthusiastically entertained by his many friends here 28.—All cos. that visit here speak words of praise of the way our theatre is managed. It is considered to be the best managed of any of the one-night stands around here.

YONKERS.—Music Hall (William J. Bright, manager): Special Deliveryplayed to good business and gave good performance Oct. 21. Struggle of Life 28; Lost in New York 31.==ITEMS: The Special Delivery co. will open the new Weldon Opera House in Conneaut, Ohio 2. Mr. Skelly the writer of Special Delivery was in town 21 visiting the co.

DANSVILLE.—Heckman Opera House (L. H. Heckman, manager): A Baggage Check played to large business Oct. 18. Harrison J. Wolfe in the Corsican Brothers 24; first class performance to fair audience. Midnight Special 1.

FISKILL-ON-HUDSON.—Beattie's Academy of Music (Clark and Beattie, managers): Special Delivery gave great satisfaction to a large audience Oct. 25, it being conceded the finest show that ever visited this town. The Crolius Sisters in repertoire gave a fair show to fair business 28, 29. The Derby Mascot 9.

NIAGARA FALLS.—Music Hall (Tierney and Mahoney, managers): Week beginning Oct. 28 the Crane Brothers. They are excellent and took the house. Dulcinea (Flora De Bois) came in for her share of the applause. Her sketch work and gestures were greatly appreciated.==ITEM: Mrs. H. A. Foster surrendered her lease to the stockholders of the Park Theatre. A new manager will be appointed before 1. The stockholders are anxious to have the right man in the right place.

ONEIDA.—Munroe Opera House (E. J. Preston, manager): J. J. Black in Old Rube Tanner pleased a good-sized audience Oct. 28.==ITEMS: Owing to the burning of the Casa Nova Theatre at Cazenovia, N. Y., 27 the Old Rube Tanner co., booked for that place 29, played Earlville instead.—Great Brooklyn Handicap 9.

BALDWINSVILLE.—Howard Opera House (H. Howard, manager): Carrie Russell 1; Charles L. Young's Gloriana 4, 5.

POUGHKEEPSIE.—Collingwood Opera House (E. B. Sweet, manager): Will Carleton appeared here for the second time this season Oct. 25 to good business; audience well pleased. Special Delivery 26 gave evident satisfaction to a large audience; performance good. Modjeska 28 presented Mary Stuart, which was heartily enjoyed by a large and cultured audience. The supporting co. was strong, giving a finished performance. Wang 2; Masquerade 6; Paderewski 7; A Black Sheep 9; Joseph Jefferson 11; Coon Hollow 13; Myles Aroon 16; In Old Kentucky 19.==ITEM: The advance sale of Modjeska was the largest at advanced prices in four years.

OSWEGO.—Richardson Theatre (J. A. Wallace, manager): Wang Oct. 25 drew finely and pleased well. The Gormans in The Gilhooleys Abroad 29 for the benefit of Police Pension Fund to S. R. O. The performance was not suited to the quality of the audience present, but fair, however. Joseph Murphy 31; Bunch of Keys 6; 8 Bells 6; Fabio Romani 12; Runaway Colt 15; Pawn Ticket 210, 18.

OWEGO.—Wilson Opera House (C. B. Denn, manager): A Midnight Special Oct. 28; good house; performance fair.

AUBURN.—Burtis Opera House (E. S. Newton, manager): Sheridan and Flynn's Big Sensation co. drew a good house 24; co. very good. The Gormans presented The Gilhooleys Abroad to a small audience 25. Morrison's Faust co. did a big business 28. The Fatal Card co. greatly pleased a fair-sized audience 29. A Bunch of Keys 31; Boston Howard Athenæum co. Nov. 1; Rhéa 2.

SCHENECTADY.—Van Curler Opera House (C. H. Benedict, manager): Rhéa presented Nell Gwynne to a small audience 26. Her support was above the average, and everybody was well pleased. Maude Hillman opened a week's engagement 28 in Charity Bess. Every seat in the house was sold at noon, and at least 200 people were turned away the first night. She appears in repertoire, and as the show is a popular-priced one, the house is packed at each performance. Royal Hand-Bell Ringers Nov. 5; The Witch 6; Joe Murphy 8; McCarthy's Mishaps 9.==ITEM: The Continental Drum Corps and the Neptune Hose co. attended the Maude Hillman performance in a body on the opening night. Miss Hillman presented the Hose co. with a beautiful silver tea set for their fair, which opens next week.

TROY.—Rand's Opera House (Gardner Rand, manager): The Foundling, with Cissy Fitzgerald as the magnet, drew largely Oct. 28. Modjeska presented Mary Stuart to fine business 29. Ogla Nethersole 31; The Girl I Left Behind Me 1, 2.==Griswold Opera House (S. M. Hickey, manager): The Black Crook to S. R. O. 24. The Brooklyn Handicap to good houses 28-30.==Gaiety Theatre (James Hearne, manager); Alfred E. Aaron's Novelty and Specialty co. pleased good-sized audiences week of 28-2.

ONEONTA.—Metropolitan Theatre (W. D. Fitzgerald, manager): A Baggage Check Oct. 24 to immense business; audience well pleased. Gorton's Minstrels 29 to good business; general satisfaction. Royal Hand Bell Ringers 4; A Trip to Chinatown 12.

WATERLOO.—Academy of Music (C. C. Gridley, manager): Noss Jollity co. Oct. 23 to a good house; delighted audience. De Graff Minstrels were booked 26 but failed to appear. Midnight Special 13.

PENN YAN.—Sheppard Opera House (C. H. Sisson, manager): The Country Circus Oct. 24; good performance to crowded house. Faust 30.

LOCKPORT.—Hodge Opera House (Knowles and Gardner, managers): House dark since Oct. 19.

ROME.—Washington Street Opera House (Graves and Roth, managers): Gorman's Gilhoolys Abroad Oct. 28; fair house and fair performance. New 8 Bells 2 and Brooklyn Handicap 8.

BALLSTON SPA.—Sans Souci Opera House (William H. Quinn, manager): Fabio Romani to light business Oct. 26; show good. Week of 28 Howard Stock co. Arthur C. Sidman in A Summer Shower 5.

ITHACA.—The Lyceum (M. M. Gutstadt, manager): The Fatal Card Oct. 24; James O'Neill 26; both to good business. Morrison's Faust to full house 29. Modjeska 6. Eight Bells 12; Roland Reed 15; Trip to Chinatown 18; Otis Skinner 22.

MIDDLETOWN.—Casino Theatre (H. W. Cory, manager): Agnes Herndon in Captain Kate and La Belle Marie Oct. 25, 26 to poor business. Ellenwood's Players in repertoire week of 28-2 opened to large houses.

WARSAW.—Irving Opera House (W. S. Pratt, manager): House dark Oct. 28-2.

SALAMANCA.—Fitts' Opera House (E. J. Van Etten, manager): The Country Circus gave excellent satisfaction to a large and appreciative audience Oct. 29.

WELLSVILLE.—Baldwin's Theatre (E. A. Rathbone, manager): Harrison J. Wolf in The Corsican Brothers to fair business Oct. 28; satisfactory performance. Special Delivery 31.

COHOES.—City Theatre (Powers and Williams, managers): The London Gaiety Girls had a big house Oct. 26. Fabio Romani 28 pleased those who attended. D. W. Truss' Wang co. 30 to good business. Doring's Band Concert 29.

HORNELLSVILLE.—Shattuck Opera House (S. Ossoski, manager): Charles H. Yale's Twelve Temptations, with its gorgeous scenery and pretty girls, proved a powerful magnet Oct. 24. Specialties unusually good and audience delighted. Harrison J. Wolff in The Corsican Brothers to the capacity of the house 25, 26; one of the very best productions of the season. The strongly drawn character of the brother was given an interpretation by Mr. Wolff which merits the warmest praise.

OLEAN.—Opera House (Wagner and Reis, managers): At Fort Bliss was presented Oct. 29 to a wretchedly small but appreciative audience. They were deserving of a good house. Stowe's Uncle Tom's Cabin 4.==Academy of Music (Olean Music Co., managers): The Elite Vaudeville co., under the management of Welch Brothers, opened 28 for a week to big business. They give a refined entertainment.

PLATTSBURG.—Theatre (W. A. Drowne, manager): Salvini Oct. 25. The best performance of the season to an appreciative and large audience. Kernell 1; Noss Jollity 5.

BATAVIA.—Dillinger Opera House (E. J. Dillinger, manager): Joshua Simkins pleased a fair-sized house Oct. 24. Flynn and Sheridan's Big Sensation gave a good performance to a full house 26. Morrison's Faust 1.

SARATOGA.—Turn Hall (J. M. Putnam and Co., managers): Aiden Benedict's Fabio Romani co. 25 was greeted by a large and appreciative audience. Walter Lawrence in the title role, and Therese Milford as Nina did excellent work, and received liberal applause. The living pictures were the best seen here this season. D. W. Truss and Co.'s complete and elaborate production of the greatest comic opera success, Wang, was given its first presentation here 29 to a large and highly pleased audience. Al. Hart as Wang, Georgia Caine as Maioya, Ethel Lynton as the Widow, and Julia Spencer as Marie worked hard to please, and succeeded. The other members of the co. all did good work, and the chorus was simply grand. ==Opera House (A. L. Churchall, manager): John A. Preston's Howard stock co., concert band and orchestra, closed their annual engagement of one week 26 to good business. The versatile Noss Jollity co. in their musical comedy burlesque, The Kodak, in their snap shots came 30 to a fair-sized and apparently pleased audience. A Summer Shower 6.

NEWBURG.—Academy of Music (Fred. M. Taylor, manager): Spielkertenfest, benefit Children's Day Nursery, under the direction of Maggie M. L. Eager, assisted by local talent, scored an enormous success Oct. 28-2; receipts about $2,500. Wang 1; Masqueraders 5; Niobe 7.

GLOVERSVILLE.—Kasson Opera House (A. L. Covell, manager): Rhéa presented Josephine Oct. 25 to a fair-sized audience; performance excellent. A Summer Shower 28; good performence but poor business. A Baggage Check pleased a large house 30. Cazman's European Novelties 1; Joseph Murphy 5; Brooklyn Handicap 6; Howard stock co. 11-16.

RONDOUT.—Liscomb's Opera House (George G. Liscomb, manager): New York Philharmonic Club Oct. 25; good house. Tim the Tinker 7; Professor Lee 11-16.

BINGHAMTON.—Stone Opera House (Clark and Delavan, managers): Roland Reed Oct. 24 to a large and well-pleased audience. James O'Neill 25 in Monte Cristo to good business. Girl Up To Date 29 cancelled. 8 Bells 30 to packed house. Performance satisfactory. Chauncey Olcott 1; Howard Athenæum co. 2; Black Sheep 4.==Bijou Theatre (A. A. Fenneyvessy, manager): Al Reeves Big Show 28-30 to packed houses; performance excellent. Julia Walter in A Money Order 31-2; benefit to a local fire co. House sold out for entire engagement. Ruth Tanner 4-6.

UTICA.—Opera House (H. E. Day, manager): Wang was presented afternoon and evening Oct. 26 good business. Tompkins' Black Crook was splendidly presented 29 to a large and enthusiastic audience who were well pleased with the performance. The specialties of Bretoni and the Rixfords were received with great applause. The Night Clerk 8; Modjeska 9; Joseph Jefferson 14.==ITEM: The Fair of the Utica Citizens' Corps (held at the Armory) was successfully opened 28 to a very large attendance. Among the numerous attractions are a fine stage performance led by those artistic dancers the De Forests, followed by the three Murray Brothers in a clever musical act, and Will S. Rising in songs illustrated by colored stereopticon views.

ELLENVILLE.—Masonic Theatre (E. H. Munson, manager): Joshua Simpkins 4.

CARTHAGE.—Opera House (E. C. Wagner, manager): F. W. Pendelton's Minstrels 1; Fabio Romani 6.

WAVERLY.—Opera House (J. K. Murdoch, manager): Gorton's Minstrels Oct. 28; well-filled house and enthusiastic audience. Stowe's U. T. C. underlined.

CORTLAND.—Opera House (Warner Rood, manager): The Midnight Special Oct. 29, 30 to light houses owing to strong local counter attractions. Tom Depew made quite a hit in the character of Mike O'Hara. A Girl Up to Date 2; 8 Bells 9.==Normal Hall: The Clionian and Gamma Sigma Societies presented Howell's farce, Unexpected Guests, 28 to a full house.

NEW JERSEY.

TRENTON.—Taylor Opera House (W. R. Williamson, manager): A Railroad Ticket was presented 28 to a large and well-pleased audience. A Black Sheep drew a fair-sized audience 30. The show was presented in better shape than when it was here last. De Vere repeated his former success as the editor. A Baggage Check 5; Wang 8; Florence Bindley 9; Della Fox in Fleur de Lis 11.==Museum (Frank Hanson, manager): The attendance this week has been fair; the performance giving the best of satisfaction.

NEW BRUNSWICK.—Allen's Theatre (J. E. Starkes, manager): Zero; or, A Trip to the Pole, called a new spectacular phantasy, having been out but three weeks, appeared here Oct. 28 to a fairly top-heavy house. The piece, "which was originally written as a drama," has been lacerated into a spectacular performance, abounding with specialties in the first two acts, and the third, a short act, with three transformation scenes. Ignoring criticism, suffice it to say that Zero was received by a large amount of applause from the audience present. Raymon Moore's Comedians and Thatcher's Minstrels presenting Cupid's Chariot 29, were well received by a good house. Mr. Moore was called out several times before he finally sang "Sweet Marie" to the delight of the house.==ITEM: Hobart Smock, whose picture appears in a scene from Leonardo, in the last issue of The Mirror, was a member of the Class of '92, Rutger's College, in this city, and while in that institution he was on the College Glee Club and Quartette, besides other outside work. He had a good strong voice then, and with training he ought to make a success in the field he has just entered.—Manager Starke's careful attention to the theatre and its patrons is made evident in a number of little improvents. I call to mind at present the up-to-date music and general improvement in the orchestra under the direction of Theo. Apell of Newark; also a new stone flag sidewalk in place of the old wooden one.—James Thornton's Vaudeville co. Nov. 1; Wang 7; The Hustler 9; Frank Bush in Girl Wanted 12.

MORRISTOWN.—Lyceum Hall (W. L. King, manager): Thatcher and Johnson's Minstrels and Comedians Oct. 23; fair house; co. fair. Josh Simpkins 9; Niobe 15.

ATLANTIC CITY.—Academy of Music (Joseph Fralinger, manager): Bill Nye and Bert Poole Oct. 25 to a large but disappointed audience.

PLAINFIELD.—Stillman Theatre (Rich and Maeder, managers): May Smith Robbins in Little Trixie Oct. 24; medium house.==ITEM: E. L. Roy is in town looking after the interests of the Wang Opera co., which is booked for 6. Mr. Roy reports excellent business and says Mr. Hart, who plays the title-role is meeting with phenomenal success this season.

RED BANK.—Opera House (C. E. Nieman, manager): Charles T. Ellis in The Alsatian 16 proved to be one of the best plays that has ever been produced here; audience large and well-pleased. Walter Sanford's Power of Gold 24 with George Hoey gave a fine performance before a good-sized audience. Cupid's Chariot billed for 31 changed to 7. Nora Machree 4.

SOUTH AMBOY.—Knights of Pythias Opera House (F. E. DeGraw, manager): Dark Oct. 28-2. Nora Machree 5; Joshua Simpkins 14.==St. Mary's Hall (F. J. Schautz, Jr., manager): House dark week 28-2.

NORTH CAROLINA.

RALEIGH.—Academy of Music (George D. Meares, manager): Mabel Paige played week of Oct. 21-27 in repertoire to good houses. Fitz and Webster in A Breezy Time 29 to unusually large business. Sells' Circus was here same night, and there was considerable competition between the two attractions. Both did well. It is universally conceded that Sells' Circus is the best that ever visited North Carolina.==ITEM: The Raleigh Concert Association has been permanently organized with Professor W. H. Bryant as president. The Association desires correspondence with good musical attractions.

ASHEVILLE.—Grand Opera House (Thrash and Pearson, managers): Grau's Opera co., Tar and Tartar, Oct. 18; very fine; good audience. Black Hussar 19; not so good; small attendance. Duchess 19 to a fair audience. This is a good co. and deserves a large business.

WILMINGTON.—Opera House (S. A. Schloss, manager): House dark week of Oct. 22-29. Sol Smith Russell 31.

CHARLOTTE.—Opera House (N. Gray, manager): Fitz and Webster in A Breezy Time Oct. 30.

GOLDSBORO.—Messenger Opera House (B. H. Griffin, manager): Fitz and Webster in A Breezy Time to the capacity of the house Oct. 24; good performance and highly pleased audience. Mabel Page week of 28-2 drew a fairly large audience; good performance.

NORTH DAKOTA.

FARGO.—Opera House (C. P. Walker, manager): War of Wealth to good business 21. Receipts, $734.25. Play and co. were enthusiastically received. Daniel Sully, supported by Dan. Mason, 29, 30, in Daddy Nolan and A Social Lion. Lillian Lewis will present Cleopatra 2. In this play living pictures will be introduced for the first time in our city. The favorite little comedienne, Katie Emmett, 11 in her new comedy-drama, Chet, an American Boy. Marie Sander 16; At Fort Bliss 18-19; week of 25 Ida Van Cortland in a repertoire of bright new comedies.

GRAND FORKS.—Metropolitan Theatre (C. J. Lunder, manager): The Oriole Opera co. 21-23; business good each night, and performance seemed to give satisfaction. Dan Sully in Daddy Nolan 25 and A Social Lion 26 to packed houses, as he always does here. Lillian Lewis in Cleopatra 31; Ida Van Courtland next.

OHIO.

DAYTON.—Grand Opera House (Harry E. Feicht, manager): William H. Crane in His Wife's Father 24; S. R. O., the orchestra being compelled to vacate their allotted space and move to the gallery. The star supported by an evenly balanced cast, and was warmly received. Opinion is divided as to the merits of the play, preference being largely in favor of his Senator or Brother John. Egypta, under the auspices of the Church Choir Guild of St. Andrew's Church, to fair business 28-30. The operetta was sung by local talent, and was produced in a creditable manner.==Park Theatre (Harry E. Feicht, manager): Down on the Suwanee River 24-26; S. R. O. The African race predominates, and furnishes an abundance of good dancing and singing, making the performance acceptable. The Prodigal Father 28-30; fair business. The co. has some excellent people, and gave a pleasing performance.==Soldiers' Home (Memorial Hall): South Before the War to crowded house 24. The play was well received. Outcasts of a Great City Nov. 7; Mexico 14; Bloomer Girls 19; A Money Order 26.==ITEMS: Howard Saxby, the popular lecturer of Cinderella, diffused his genial presence in our midst 29.—Senator D. B. Hill, of New York, was a star attraction at the Grand Opera House 26. In his introductory remarks, he paid the Grand Opera House a rich compliment, saying that it was the nicest opera house that he had yet seen.—The London Belles co. are in the city, having no engagement for the first half of the week.—Manager Fricht was congratulated on all sides for the success of William H. Crane's engagement.—William Cane, late of the American Vaudeville co. is in the city. The co. has disbanded, but will shortly reorganize and again take to the road.

NORWALK.—Gardiner Music Hall (L. C. Bradley, manager): Oct. 21-26, Anna E. Davis, supported by Henry Blachaller's Stock co.; packed houses; best repertoire co. seen here in years. The production of Faust by this co., with special scenery and electrical effects, gave great satisfaction. Ashley Miller in Othello 5. Anna Davis co. Lorain Oct. 28-2; Ashtabula 4-9.

LANCASTER.—Chestnut Street Opera House (Neil McNeill, lessee; Clara M. McNeill, manager): The Stowaway, under management of Harry Booker, with Fred. Hardy as Tom Ingliss, Edwin Wayne as Charles Etherington, and John Birch as Dicky Dials, the Stowaway; fair house; very good performance and frequent applause. Powell, the magician, Oct. 26; Down in Dixie 31; Fanny Rice in Nancy 2.

GREENVILLE.—Opera House (Rupe and Murphy, managers): House dark week Oct. 21-26. Daniel A. Kelly in Outcasts of a Great City 1; Gilbert Comic Opera co. 4.

KENTON.—Dickson's Grand Opera House: Week of Oct. 23-29 dark.

NEW LEXINGTON.—Smith's Opera House (T. J. Smith, manager): Colonel Bobel's Concert co. pleased small audience Oct. 24. Rose Mayo in A Sailor's Lass 31.==Kishler' Hall (T. J. Kishler, manager): Mlle. Addie's co. of Glass Blowers did good business week of 21.

URBANA.—Market Square Theatre (H. H. Williams, manager): Herrmann the Great mystified a big audience at advanced prices Oct. 26. The dances and light effects of Madame Herrmann were the most beautiful ever seen in Urbana. Thomas Q. Seabrooke in A World of Trouble 29 at advanced prices drew a big house, and kept the audience screaming. Down on the Suwanee River 1. Daisy Lovering, ingenue of the Seabrooke co., is a veritable ray of sunshine. While in Pittsburg, Prof. Herrmann purchased for $1,000 the celebrated gaited saddle horse Perfection, and the animal was delivered to him there by Louis Arnheim, of Pittsburg. The horse is a wonder.

POMEROY.—Pomeroy Opera House (E. L. Keiser, manager): Duncan Clarke's Female Minstrels Oct. 24; disreputable performance. Frohman's Sowing the Wind 29; Corse Payton and Etta Reed week of 4.

PORTSMOUTH.—Grand Opera House (H. S. Grimes, manager): Gus Hill's New York Stars Oct. 28; business good; attraction first-class. Digby Bell's Opera co. in Nancy Lee 30; large advance sale. Railroad Ticket 2. American Vaudeville co., booked for 1, cancelled. Cleveland's Minstrels, booked for 29, cancelled.==ITEMS: Milton Rode's Mexico will be the opening attraction for New Grand 16, to be followed by Friends. Innes' Famous Band 29; Murray and Mack 22.—Professor Hibbins of Indianapolis has organized a splendid orchestra for the New Grand Opera House.

HAMILTON.—Globe Opera House (Connor and Vogt, managers): Herrmann, the Napoleon of Necromancers, to a very good house Oct. 23. Colonel Robert G. Ingersoll 2.

MT. VERNON.—Woodward Opera House (Grant and Stevens, managers): Powell, the Magician, drew the smallest house of the season Oct. 24. Cleveland's Minstrels 29.

PIQUA.—Opera House (C. C. Sauk, manager): American Vaudeville co. Oct. 24; good entertainment to light business. Thomas Q. Seabrooke in A World of Trouble 28 to big business.

GALION.—City Opera House (S. E. Riblet, manager): Henderson's Comedy co. closed week of Oct. 21-26 to good business. Luciano Conterno and Son's Ninth Regiment Band plays return date 29.==Central Opera House (Waldmann and Rettig, managers): Ashley Miller, 23, 24, played Othello and Hamlet to small but well-pleased audiences. The Ideals. John A. Hemmerline, manager, opened to S. R. O. Co. gives good satisfaction. My Wife's Friend 8.

IRONTON.—Masonic Opera House (B. F. Ellsberry, manager): Kimball Opera co., with Corinne in Hendrick Hudson, 24. Fine performance and audience delighted. Sowing the Wind Oct. 25 to only a fair house, but the performance was greatly enjoyed by those present, and pronounced as one of the finest attractions that ever visited our city.

HILLSBORO.—Bell's Opera House (Frank T. Ayres, manager): This handsome new house, seating 1,000, will be opened about Nov 20. Attraction not yet announced. Hillsboro has never had an opera house; good attractions cannot fail to be well patronized. L. B. Boyd, assistant manager, is now in New York city looking up attractions.

COSHOCTON.—Coshocton Opera House (H. R. Keith, manager): Pay Train Oct. 31; Jane Coombs 7, Pair of Kids 12.

FREMONT.—Opera House (Heim and Haynes, managers): House dark 24-30; Thomas Q. Seabrooke Nov. 1.

CANAL DOVER.—Big 4 Opera House (Beiter and Cox, managers): The Smugglers 23; good business. Pay Train Oct. 29; All the Comforts of Home 11; Harrison J. Wolfe 28.

CAMBRIDGE.—Hammond's Opera House (R. Hammond, manager): The South Before the War Oct. 26; large attendance; audience fairly well pleased. Fanny Rice 31.

BOWLING GREEN.—Grand Opera House (Hankey Brothers, managers): Merchants' Carnival, by local talent, Oct. 28, 29. William C. Andrews in My Wife's Friend next.

MIDDLETOWN.—Sorg Opera House (J. C. Breneton, manager): Thomas Q. Seabrooke Oct. 24 to a good-sized and most appreciative audience.

TROY.—Opera House (Lee and Tamplin, managers): Schubert Symphony Club Oct. 24 pleased a small audience. American Vaudeville Club, booked for 25, stranded at Piqua. Daniel A. Kelly in Outcasts of a Great City 2.==ITEM: A carload of Trojans, including your correspondent, went to Piqua last night to see Thomas Q. Seabrooke in A World of Trouble.

MARYSVILLE.—City Opera House (J. F. Pearce, manager): House dark Oct. 28-2.

YOUNGSTOWN.—Opera House (Eugene Rook, manager): Camille D'Arville in A Magic Kiss to large and fashionable audience Oct. 29. The chorus was very strong and even balanced. Crane in My Wife's Father 22 to a crowded house. In Four Virginia to fair business 25.==ITEM: The New Haven Comedy co. play a return week here 11. They were here two months ago, and made a great hit.

STEUBENVILLE.—City Opera House (Charles J. Vogel, manager): James E. Toole Oct. 26; fair houses. Marie Wainwright in The Love Chase 28; fair-sized but select audience. Miss Wainwright was strongly supported by Nathaniel Hartwig, Barton Hall, and Hattie Russell. Miss Russell's impersonation of the Widow was delightful. Kellar 31; Cleveland's Minstrels 1; O'Hooligan's Masqueraders 5; A Country Circus 6.==ITEM: A runaway occurred here on the 28th, and results cast a gloom over the community. Alice Macdonald, a sister of W. H. Macdonald of the Bostonians, was thrown from the carriage, and lived but a few hours after the accident.

EAST LIVERPOOL.—New Grand (James Norris, manager): The De Haven Comedy co. closed a successful week Oct. 26. Pay Train 6; Harum Scarum 9; Corse Peyton week 11; Shore Acres 20.

FINDLAY.—Marvin Opera House (W. C. Marvin, manager): Howard Wall's co. Oct. 21-26; fair business. Down in Dixie 29; big business; well pleased audience. Old Homestead 6. Howard Wall's repertoire 23 produced Jane under title of Wanted a Wife, also produced Ole Olson under Babes in the Wood for matinee on Saturday.

MANSFIELD.—Memorial Opera House (E. R. Endly, manager): Clara Morris Oct. 24 drew large audience, with McKinley as opposition. Magician Powell 25; small house; fine performance. Fanny Rice 28 to good business, giving a splendid entertainment. Old Homestead 8; Country Circus 11; American Girl 13.

CARROLLTON.—Opera House (Rutan and Raley, managers): Ashley Miller co. in Othello and Hamlet Oct. 25, 26 to most fashionable and best-pleased audiences that ever assembled in this city. Their rendition of these dramas was truly meritorious. Mr. Miller is supported by a strong co. Dark week of 28-2. Jane Coombs co. in Bleak House.==Minerva Opera House (G. F. Yeng ing, manager): L. J. Hanley in The Road to Victory 1; Jolly Joes Minstrels 5.

SPRINGFIELD.—Grand Opera House (E. B. Foltz, manager): W. H. Crane in His Wife's Father Oct. 23; splendid performance to S. R. O. Herrmann 25; Cleveland's Minstrels 28; both to good business. Thomas Q. Seabrooke in A World of Trouble 30; Corinne 2.==Black's Opera House (Samuel Waldman, manager): The South Before the War 25; business good. Marie Kenzie and her merry co. 28-2; business opened good.

COLUMBUS.—Grand Opera House (J. G. and H. W. Miller, managers): Herrmann Oct. 23, 24; excellent business. Thomas Q. Seabrooke 25, 26; fair business. Down on the Suwanee River 27-30; Little Christopher 31-2; White Slave 3-6; Camille D'Arville 7-9.==ITEMS: Your correspondent witnessed the first performance of Minnie Maddern Fiske in The Queen of Liars at the Schiller Theatre, Chicago, before a large and enthusiastic audience, and can predict a good business when here in February.—The managers of the Grand and the co. showing there Sunday night were arrested by orders of Dickson and Talbot, of Indianapolis, but the performance was not stopped.

CIRCLEVILLE.—Grand Opera House (Percy A. Walling, manager): The Stowaway Oct. 23; fair business. Sowing the Wind 4.

TIFFIN.—Noble's Opera House (Charles L. Bristol, manager): Indications point to a big house for Down in Dixie Oct. 30. J. E. Toole will present Killarney and the Rhine 1.

WASHINGTON C. H.—Opera House (Wilson and Welshimer, managers): Kimball Opera Comique co. Oct. 26 gave a delightful entertainment to a good house.

PAULDING.—Grand Opera House (J. P. Gasser, manager): Madge Tucker co. Oct. 24-26; Gilbert Opera co. 28; good house at advanced prices. Jane Coombs 15.

MARIETTA.—Auditorium (M. G. Seipel, manager): Corse Payton Oct. 28; S. R. O.; crowded houses the balance of the week. Performance good; scenery the finest ever seen on the local stage. Colonel R. Ingersoll 4; Jane Coombs 5; Nip and Tuck 12.

WAPAKONETA.—Timmermeister's Opera House (G. A. Wintzer, manager), Rose Mayo in A Sailor's Lass played to a light house. Frederick Renolds left the co. here. He will star in Nobly Won, opening in Chicago Nov. 18. Powell Oct. 31; Killarney and the Rhine 2.

TOLEDO.—People's Theatre (S. W. Brady, manager): Hanlon's Fantasma, first time here to good business week closing 2. The scenery was very plentiful and gorgeous, but co., with the exception of George H. Adams was very weak. Cattle King 7-9.==ITEM: Manager L. M. Boda now figures on having the Valentine ready for business about the middle of December.

SANDUSKY.—New Nelson Opera House (Charles Baetz, manager (John F. Garrow's grand scenic production of Alexander Dumas' Three Guardsmen pleased a large and appreciative audience 24. He was supported by a well-balanced co. and received a number of curtain calls. A notable event is the appearance of Camille D'Arville in Madeline, or The Magic Kiss 30. The advance sale has been exceedingly large. My Wife's Friend co. 2 with William C. Andrews in the title-role.

OREGON.

BAKER CITY.—Rust's Hall (M. G. Goldstein, man

ager): The Fast Mail Oct. 30; Pauline Hall co. 7 All the seats are spoken for at advaced prices, $1.50.

PENNSYLVANIA.

BETHLEHEM.—Opera House (L. F. Walters, manager): Shore Acres 29 to good business; performance unexcelled from a perfectly balanced co. The Witch 7; Man About Town 12.——Central Theatre (H. A. Groman, manager): The World Against Her by Agnes Wallace Villa and a strong supporting co. 25 to good business. The management of the co. was more than pleased with the manner in which his play was staged here, and heaped high encomiums on the talent of the local stage hands. The Burglar 4; Lost in New York 11.

YORK.—Opera House (B. C. Pentz, manager): Zero a spectacular, with pretty girls, elegant costumes and scenery, delighted a small house Oct 23. A return date was booked for later in the season. Creston Clarke and Adelaide Prince in Richelieu gave an artistic performance to a very good house at advanced prices 24. The Sphinx, with its host of people and accessories, drew one of the largest houses of the season at advanced prices 25. Edwin Stevens, Oscar Girard, Marie Millard, and Minnie DeRue carried off the honors. The chorus was one of the best ever on the stage here. Sam T. Jack's Creole co drew a good but top-heavy house 24; performance satisfactory. Afternoon of 29 the house was filled with an audience, principally ladies, to hear the lecture of E. B. Worrell, of Boston, on "Food Subjects." Hustler 30; Marie Wainwright 1; Rice and Barton in McDoodle and Poodle 2.

READING.—Grand Opera House (George M. Miller, manager): The Light on the Point was well produced to large audiences Oct. 24-26.——Academy of Music (John D. Mishler, manager): Creston Clarke gave an excellent performance of The Fool's Revenge 23. A large audience witnessed a good production of the Fast Mail 24; a good performance of Shore Acres drew large houses 25, 26. A Black Sheep attracted a crowded house 29; performance good; specialties very clever. Allegory of America, local, to large houses 30, 31.——Bijou Theatre (Charles Gilder, manager): The French Fly Burlesque co. 24-26; Aarons Gaiety Burlesque co. 28-30. Both attractions gave good performances to large houses.——Item: Charles Gilder purchased the entire interest of George W. Middleton in the Bijou Theatre and has assumed full control of this popular place of amusement.

WILKESBARRE.—Grand Opera House (M. H. Burgunder, manager): The Hustler opened a one-night stand to good business Oct. 26. Chauncey O'cott in The Irish Artist played to a large and well-pleased house 29. A Black Sheep 1; Shore Acres 2.——Music Hall (W. C. Mack, manager). Tony Farrell in Garry Owen opened a three-night stand in Garry Owen 24-26. Rice and Barton's Comedians played to large houses 28-30. Sam T. Jack's Creole Burlesque co. 1, 2.

LANCASTER.—Fulton Opera House (B. and C. Vecker, managers: The Harry Askin Opera co. in The Sphinx pleased large audiences matinee and evening Oct. 26. The Fast Mail attracted light audience 28. Sam T. Jack's Creoles drew top-heavy house 29; The Dazzler 31; Cissy Fitzgerald in The Foundling 1; Welsh Brothers' Twentieth Century co nb. 2.——Item: Welsh Brothers, of this city, who closed a successful season with their circus have organized a vaudeville co., will open the season here 2. They carry a full brass band.

CARBONDALE.—Grand Opera House (Dan P. P. Byrnes, mgr.): Byrne Brothers' 8 Bells Oct. 29. S. R. O.; performance excellent.——Items: Manager Byrne is trying to secure nothing but first-class performances and is being compensated by big houses. —Local talent are rehearsing The Chimes of Normandy to be produced in December.—Lincoln J. Carter's Fast Mail 2; Bunch of Keys 9.

TITUSVILLE.—Opera House (John Gahan, lessee): Hoyt's A Bunch of Keys Oct. 25; performance fair; business small. Stowe's U. T. C. 29; business and performance good. All the Comforts of Home 21; At Fort Bliss 1; Harrison J. Wolfe in Corsican Brothers 5; Carrie Russell Opera co. 7; Bloomer Girl 9; Shore Acres 12; The Gorman's in Gilhooly' Abroad 14; A Girl Up to Date 16; Midnight Special 10; Sowing the Wind 22; The Baggage Check 30.

M'KEESPORT.—White's Opera House (F. D. Hunter, manager): All the Comforts of Home to good business Oct. 24. Joseph Callahan in Faust pleased a fashionable audience 26; Sam T. Jack amused a male audience 28. Jane Coombs in Bleak House to good business 30.—Altmeyer's Theatre (R. B. Bean, manager): O'Hooligan's Masqueraders 26. Clifton and Middleton in repertoire at popular prices to crowded houses 28 and week.

JOHNSONBURG.—Armstrong Opera House (A. E. Scoullar, manager): Jane Coombs in Bleak house Oct. 28 pleased a large and fashionable audience. Harrison J. Wolfe in the Corsican Brothers 1. House dark 2-Dec. 12.——Item: Jane Coombs as Lady Deadlock in Bleak House is well supported by a good co. The receipts was $408. The usual excursion trains from neighboring towns were packed. A few good co's. could get dates between Nov. 2 and Dec. 12.

SHAMOKIN.—G. A. R. Opera House (J. F. Osler, manager): Sam T. Jack's Adamless Eden Oct. 30 to large male audience. Shore acres 4; The Hustler 5; The Baggage Check 8.

HAZLETON.—Grand Opera House (G. W. Hammersly, manager): Chauncey Olcott in The Irish Artist to S. R. O. 28; Excellent performance. Shore Acres drew S. R. O. and gave very good satisfaction.

ERIE.—Park Opera House (Wagner and Reis, lessees): Charles H. Yale's Greater Twelve Temptations 26; excellent performance to good business. Faust 4; Amy Lee.

WEST CHESTER.—Opera House (F. I. Painter, manager): Raymond Moore Comedians and George Thatcher's Minstrels in Cupid's Chariot Oct. 28. Performance excellent to crowded house.

BEAVER FALLS.—Sixth Avenue Theatre (F. H. Cashbaugh, manager): Gallagher, West and Watson in O'Hooligans Masquerade Oct. 29; fair-sized audience; performance poor. Keller 30 to the capacity of the house. Country Circus 5; Hoss and Hoss 7, Old Glory 9, Shore Acres 16; Baggage Check 26.

ALLENTOWN.—Academy of Music (N. E. Worman, manager): Amy Lee and Frank Doane with a very good co. presented Miss Harum Scarum Oct. 24 to a good-sized audience; excellent performance. Shore Acres drew a well filled house 28. The co. is strong and well balanced throughout, and gave the story of life in a New England home so true to nature that the audience felt perfectly at home. The Fast Mail with Stella Mayhew as Belvy Ann was well received by a large audience 30. The Hustler 6; Walter Sanford's co. 7-2.

NEW CASTLE.—Opera House (Wagner and Reis, managers): Bunch of Keys 25 to large audience with S. R. O. sign out; fair co. and well-pleased audience. O'Hooligan's Masquerade Oct. 28 drew a large audience but was not received with much favor. Kellar 29 to largest house of the season. Cleveland's Massive Minstrels 2; Country Circus 4; Hoss and Hoss 9; Miss Harum Scarum 8.

OIL CITY.—Opera House (C. M. Loomis, manager): Hoy's Bunch of Keys Oct. 25 to good house, performance excellent. Waites Comedy co. opened 28 in repertoire to S. R. O. Waites Comedy co. 28-2. At Fort Bliss 4, David Garrick 6. V. M. C. A., local, 7; John L. Sullivan 11; Herne's Shore Acres 13; The Gormans 15.

LEBANON.—Fisher Opera House (George H. Spang, manager): Fast Mail Oct. 25 to a well-pleased, fair-sized audience.

CHESTER.—Grand Opera House (Thomas Hargreaves, manager): Zero Oct. 25; fair business. Cupid's Chariot 28; good business. Miss Harum Scarum 29; fair house.

UNIONTOWN.—Grand Opera House (J. F. Millhouse, manager): Al. G. Field's Darkest America to S. R. O. Oct. 24. Two Johns co. 26 to fair busines. Peck's Bad Boy co. 9; Carrie Russell 12; Money Order 15; Baggage Check 19.

WILLIAMSPORT.—Lycoming Opera House Messrs. Wagner and Reis, managers): Jack Hark-away Oct. 24 to a small but very appreciative audience. Co. and scenic effects excellent. Roland Reed in The Politician 25 to S. R. O. The audience was much pleased with the play and co. Milton Aborn Opera co. opened 28 for entire week to good business and enthusiastic audiences.

PITTSTON.—Music Hall (J. A. MacDougall, manager): Sadie Kaiser Concert Oct. 24; fair house. Performance first-class. Ethel Tucker opened a week's engagement in Queena 28 to a packed house. The Fast Mail 4; Bunch of Keys 8; Milton Aborn 14-16; Otis Skinner 19; Niobe 25; White Squadron 26; The Gormans 29.

COLUMBIA.—Opera House (James A. Allison, manager): Davis and Keogh's co. in The Hustler Oct. 19; to big business. If a few new specialties were added and less old ones the performance would be good. The mind reader, professor D. Neuman 31, 31 to fair business.

HASTINGS.—Opera House (James McNelis, manager): Old Zad Hastings to a fair-sized audience Oct. 26. Ten Nights in a Bar-Room 12.

NANTICOKE.—Broadway Opera House (James Kleckner, manager): Agnes Wallace Villa pleased one of the largest houses of the season Oct. 24. Fast Mail 17.

EAST STROUDSBURG.—Academy of Music (J. H. Shotwell, manager): The Smugglers booked for Oct. 29, 30 failed to appear. The Private Secretary 1.

FRANKFORD.—Music Hall (William Allen, manager): Amy Lee and Frank Doane in Miss Harum Scarum Oct. 26; excellent performance to a crowded house. The Engineer 1, 2; Fay Foster 8, 9; Power of Gold 11, 12; My Jack 13, 14.

JEANNETTE.—Opera House (A. B. Blitz, manager): French Dramatic Club, local, had a large house Oct. 26. Duncan Clarks Female Minstrels 29; Joseph J. Sullivan in Maloney's Mishaps 30; Romania Opera co. 1; Daley Shakespeparian co. in Damon and Pythias 2; South Before the War 12.——Items: Romania Opera co. booked for 26 cancelled, but will appear 1. Frank J. Wilzer has resigned as treasurer of the Opera House.

FRANKLIN.—Opera House (James P. Keene, manager): Waite's Comedy co. Oct. 21-26 to S. R. O.

BELLEFONTE.—Garman's Opera House (Al. Garman, manager): Hanford, Spencer and O'Brien co. in Merchant of Venice Oct. 28 gave the best entertainment of its kind to the largest house this year. Reserve seats sold out in advance. Two Johns Nov. 5.

PHILIPSBURG.—Pierce's Opera House (Thomas Byron, manager): Webber's Ideals closed a poor week's engagement Oct. 26; co. weak. The Smugglers 4-6. Midnight Flood 12; Baggage Check 15; Minnie Seward 18-23; Fast Mail 25.

WAYNESBURG.—Opera House (Cooke and Munnell, managers): J. E. Toole in Killarney and the Rhine pleased a good-sized house 23; co. did not arrive until 7:30 P. M., which affected size of house.

LEWISTOWN.—Temple Opera House (J. A. McKinney, manager): Midnight Flood 9; Little Trixie 12.

WELLSBORO.—Bache Auditorium (Dartt and Dartt, managers): House dark Oct. 14-28.

EASTON.—Abel Opera House (Dr. W. K. Detweiler, manager): Shore Acres Oct. 24 to S. R. O. Archie Boyd and James Lackaye as the Berry Brothers received several curtain calls from its well-pleased and enthusiastic audience. Kitty Rhoades 28-4.

CLEARFIELD.—Opera House (P. E. Clarke, manager): Hidden Crime cancelled. Dark Oct. 21-26. Uncle Jack 29; Lovett 7, 8; Midnight Flood 18.——Item: Since P. T. Clarke assumed the management of this popular house a decided change is apparent.

POTTSTOWN.—Grand Opera House (George R. Harrison, manager): Agnes Wallace Villa in The World Against Her Oct. 26; light business. The Fast Mail 29 fair-sized and appreciative audience.

MAUCH CHUNK.—Opera House (John H. Faga, manager): Rice and Barton in McDoodle and Poodle 26 to good business. Performance very good.

NORRISTOWN.—Grand Opera House (John E. Murphy, manager): Kennedy's Players in repertoire Oct. 21-26 to good business. Kittie Rhoads 4-9.—— Peoples Theatre (Charles H. Stuart, manager): Amy Lee and Frank Drane presented the new comedy Miss Harem Scarum 25 to poor business; performance excellent. The Engineer opened a three-nights' engagement 28 to fair business. Lewis' Comedy co. 31-2.

SCRANTON.—Academy of Music (M. H. Burgunder, manager): The Hustler Oct. 26 to good business. Byrne Brothers 28 in 8 Bells to a large and well-pleased audience.——Davis' Theatre (George E. Davis, manager): Aaron's Gaiety Burlesque co. 24-26 to good business, giving a fine entertainment. A Money Order 28-30 to fair business.——The Frothingham (Wagner and Reis, managers): Roland Reed 25 in The Politician to large business giving a finished entertainment.

FREELAND.—Opera House (John J. Slattery, manager): Mazie Lewis co. Oct. 24-26 to poor business. The co. disbanded after 26 performance.

BRADFORD.—Wagner Opera House (Wagner and Reis, managers): The Fatal Card Oct. 23 attracted good attendance. Twelve Temptations 25; large house. At Fort Bliss 30; Uncle Tom 2.

MT. CARMEL.—Burnside Post Opera House (Joseph Gould, manager): The Burglar to a small but appreciative audience Oct. 24. The whole co. were excellent and deserved a crowded house. Scottish Reformation, local, to fair audiences 28, 29.

WARREN.—Library Theatre (F. R. Scott, manager): Jack Harkaway booked to appear 25 failed to materialize. All the Comforts of Home 1.

BROWNSVILLE.—Richie Theatre (L. C. Richie, manager): Joseph J. Sullivan in Maloney's Mishaps Oct. 23 to good business. Jane Combs 1.

CONNELLSVILLE.—New Myer's Opera House (Charles R. Jones, manager): Joseph J. Sullivan in Maloney's Mishaps to fair-sized audience; performance satisfactory. Two Johns, gave a fair performance to a fair house. Lincoln J. Carter's Tornado 1.

BUTLER.—Park Theatre (George M. Burkhalter, manager): Kellar the magician Oct. 28; packed house; excellent satisfaction.

SHARON.—Carver Opera House (P. F. Davis, manager): Stowe's U. T. C. co. Oct. 24 to crowded house; specialties good. Ion Carroll's Players in repertoire opened a week's engagement 28 to packed house; performance fairly good.

SOUTH CAROLINA.

CAMDEN.—Opera House (J. S. Brasington, manager): Graham, the mind reader, Oct. 23, 24 to small business.

GREENVILLE.—Opera House (Fitzgerald and Morgan, manager): House dark 16-30. Albertini Concert co. 31.

SUMTER.—Academy of Music (E. H. Moses, manager): Mareska Concert co Oct. 26, matinee; excellent performance; business poor. Fitz and Webster in A Breezy Time 6.

TENNESSEE.

NASHVILLE.—The Vendome (Curry and Boyle, managers): House dark Oct. 18-26. The New Boy 28 played to fair house. House dark 29-3. Human Hearts 4-6; Fantasma 7-9; Sousa's Band 11.——Grand Opera House (Curry and Boyle, managers): Anna Eva Fay, mind reader, 21-30 performed to crowded houses, and at several performances the S. R. O. sign were hung out before the curtain went up. A Farmer's Daughter 4-6.——Items: The White Slave 21, 22 did fair business. Clay Clement in The New Dominion 25-28 played to good houses. Buffalo Bill's Wild West Show broke the record here 25, performing before twenty thousand people at both afternoon and evening performance.

MEMPHIS.—Lyceum Theatre (John Mahoney, manager): This house was crowded Oct. 28 from pit to dome, the S. R. O. sign being displayed early, to hear Ex-Governor Bob Taylor and brother, Ex-Member Congress Alf. Taylor in their dual lecture "Yankee Doodle" and "Dixie," which was quite enjoyable. The New Boy, with Bertie Coote in the title role, 29, 30 to good houses.——Item: Grimes' Cellar Door played here 24-26 to poor business, and Clay Clement played 29, 30 to very small houses.

JACKSON.—Pythian Opera House (Woerner and Baum, managers): The White Slave Oct. 21 to a cultured and well-pleased audience. Hoyt's A Trip to Chinatown 24 to a large house, and was highly appreciated. Clay Clement 28; Devils Auction.——Academy of Music (Howard W. Key, manager): Niswonger, the mind reader, delighted a large audience 25.—— Item: M. S. Beasley's co. of colored minstrels, which organized here some time ago under the management of James McNavin, went to pieces at Carbondale, Ill., 2.

MURFREESBORO.—Mason's Opera House (J. D. Fletcher, manager): House dark Oct. 21-26.

BRISTOL.—Harmling Opera House (Bunting and Mothner, managers): Only a Farmer's Daughter Oct. 22; fair performance; small house. House dark 22-Nov. 9. Georgia Minstrels 9; White Squadron 11; Marie Wainwright 18; Punch Robertson's Repertoire co. 19-25.——Items: Only a Farmer's Daughter disbanded here. —Since stage has been enlarged heavy cos. can show to better advantage. New lights for orchestra have been added, making great improvement.

CLARKSVILLE.—Elder's Opera House (James T. Wood, manager): White Slave Oct. 23 to crowded house; performance good. Bob and Alf Taylor 30; Field's Minstrels 14. Walter L. Main's Circus 14.—— Item: White Slave co. report continued big business since their opening at New Ordeans.

TEXAS

WACO.—The Grand (Jake Schwartz, manager): William Morris presented The Lost Paradise Oct. 22 to a large and appreciative audience; excellent performance. This was Mr. Morris' first appearance here. Al. G. Field's Minstrels 23, despite opposition with the Barnum and Bailey show, played to the capacity of the house, at both matinee and night performances. The performance was the best ever seen here, everything being new, original and up to date, a strong feature of the performance being the appearance of Uncle Dan Emmett, author and composer of the great song, "Dixie," which brought down the house and was repeatedly encored. Mr. Emmett is eighty years of age, and the oldest living minstrel. A. M. Palmer's co., under the management of W. A. Brady, presented Trilby 25, matinee and night, at advanced prices, to big houses. Performance and supporting co. well received.

DENISON.—Opera House (M. L. Eppstein, manager): Charles L. Yale's Newest Devil's Auction Oct. 24 to capacity of house. White Squadron 29; Lost Paradise 30.——McDougall Opera House (Pratt and Zentgraff, managers): Al. Lewis' Parlor Minstrels, partly composed of home talent, 22-26 to fair business. With a few slight improvements this co. will hold its own in the State. Spooner Dramatic co. 28-3.——Item: By reason of the loss of a part of the scenery and calcium lights the performance of Devil's Auction was marred.

PALESTINE.—Temple Opera House (Dilley and Swift, managers): In Old Kentucky Oct. 21 to a packed house of the very best people in the city. The play was well presented, not having a weak character in the entire cast, and was very highly appreciated. Affie Warner as Madge, being a special favorite. Joe Cawthorn in A Fool for Luck 23 to fair business. Jolly Joe has many friends here, and his peculiar dialect and concertina playing brought forth rounds of applause. Support not good. A Fatted Calf 26 to a very small audience, caused principally by not being properly billed. General satisfaction.

NAVASOTA.—Columbian Opera House (Goodmon and Peeples, managers): Jolly Joe Cawthorn Comedy co. Oct. 24 to large, fashionable and well-pleased audience. Ladies' Cecilian Quartette 6.

WEATHERFORD.—Haynes' Opera House (W. Ranner, manager): Frank Jones in Our Country Cousin Oct. 23 to a full house. Performance good.

TEMPLE.—Bijou Opera House (F. A. Venney and Co., managers): William Morris in Lost Paradise to a crowded house Oct. 23. Joe Cawthorn in A Fool for Luck 30.

HOUSTON.—Sweeney and Coombs' Opera House (Henry Greenwall, lessee; E. Bergman, manager): The Lost Paradise drew well-pleased houses Oct. 14, 15, with matinee. The lovers of minstrelsy were treated to an excellent performance by the Al. G. Field's co. Oct. 16; receipts $993.50. In Old Kentucky did a splendid business 18. House dark 17-19.

BOWIE.—Grand Opera House (T. N. Weare, manager): Dick P. Sutton's co. in The Alamo Oct. 25; good house. In Montgomery 26; fair house only.

HUNTSVILLE.—Henry Opera House (John Henry, manager): House dark week ending Oct. 26.

FORT WORTH.—Greenwall's Opera House (Phil. Greenwall, manager): The White Squadron was presented Oct. 21, 22, matinee and night, to fair business. William Morris presented his admirable play, Lost Paradise, 24 to full house. I proved to be the best we have had here this season. Support first-class.

MARSHALL.—Marshall Opera House (Johnson Brothers, managers): Al. G. Field's Minstrels Oct. 26 to S. R. O. matinee, and good business at night. Our Country Cousin 31; Spider and Fly 1.

ABILENE.—R. and W. Opera House (W. F. D. Batzer, manager): Opens 4 with Payton Comedy co. in repertoire. Frank Jones in Our Country Cousin 21.

TEXARKANA.—Ohio's Opera House (Harry Ehrlick, manager): In Old Kentucky Oct. 23 drew a good house. One of the best audiences of the season greeted Charles H. Yale's Devil's Auction 26. The scenery and costumes were much admired. White Squadron 30; New Boy 1.

CORSICANA.—Merchants' Opera House (Pinkston and Church, manager): Joe Cawthorn pleased a large audience Oct. 21. Field's Minstrels as usual filled the house 22, with Barnum and Bailey's Circus playing against them. Lost Paradise 30.

CLARKSVILLE.—Trilling's Opera House (C. S. Ruble, manager): House dark Oct. 21-27.

VICTORIA.—Hauschild's Opera House (Hauschild Brothers' Music Co., managers): Beaumont Claxten in A Party by the Name of Johnson and the Player Oct. 24, 25. Small house both nights, but performance very good; audience well pleased. Hennessy LeRoyle 6-9.——Item: Beaumont Claxton is a native of Houston, and is a very clever impersonator and elocutionist.

YOAKUM.—Front Street Opera House (Levy and Sterne, managers): Ruby LaFayette Comedy co. Oct 25, 26; performance average; business fair. Hennessy LeRoyle 31-2.

GAINESVILLE.—Opera House (Paul Gallia, manager): William Morris in The Lost Paradise Oct 25 to a large and appreciative audience. Star and co. first-class.

AUSTIN.—Millett's Opera House (Rigsby and Walker, managers): Al. G. Field's Minstrels Oct. 21 to good house. Trilby 24 to a packed house. Louis James, matinee and night, 26; Othello matinee, and Hamlet for night bill. Mr. James and his support very excellent and greatly pleased his small audience. Joe Cawthorn 28; Fatted Calf 30; Span of Life 1, 2.

DALLAS.—Opera House (George Anzy, manager): Devil's Auction to top-heavy houses Oct. 21, 22. White Squadron to only fair business 23, 24. A. M. Palmer's Trilby co. to good business 26. The production did not meet the expectations of our theatregoers. Dallas Fair continues to draw large crowds, Sousa's Band being the leading attraction. Pain's Fireworks co. cannot accommodate the crowds.

GREENVILLE.—King Opera House (J. O. Teagarden, manager): The White Squadron Oct. 25 to poor business.

TAYLOR.—Taylor Opera House (Booth and Kimbro, managers): Cecilian Quartette Oct. 26; small but appreciative house. Vocal and instrumental music very good. The Span of Life 1-5.

SHERMAN.—Cox's Opera House (Frank Ellsworth, manager): Yale's Devil's Auction Oct. 23 to S. R. O. Owing to absence of calcium lights and a portion of their scenery, performance not up to their usual standard. William Morris in Lost Paradise 25; fair house; excellent performance. White Squadron 28; Fields' Minstrels 31; Two Colonels 2; Louis James 4; Spider and Fly 6; Alvin Joslin 7.

UTAH.

SALT LAKE CITY.—Salt Lake Theatre (C. S. Burton, manager): Hoyt's A Contented Woman Oct. 24-26 to good business.——Grand Opera House (J. B. Rogers, manager): A double bill, Dream Faces and Nita's First, to fair business. Fanny McIntyre did a sweet part in Dream Faces. Walter Edwards, William Ingersoll, and Edith Pollock in Nita's First made great friends with their audiences. Galley Slave next.—— Lyceum Theatre (Elmer Ellsworth and Charles Gates, managers): The bills at this house were The Old, Old Story first half of week and The Ironmaster the latter part. Ada Dwyer and Charles J. Richman have made individual hits. The success of this little house now seems assured.

LOGAN.—Thatcher's Opera House (Guy Thatcher, manager): Pay Train Oct. 15 to fairly good house.

VERMONT.

BENNINGTON.—Opera House (F. M. Tiffany, manager): Tompkins' Black Crook to the largest audience ever in the Opera House Oct. 28. The S. R. O. card was put out at 7 o'clock, a large number being turned away. The gallary was more than packed. The specialties were first-class. John Kernell in The Irish Alderman 2.

RUTLAND.—Opera House (A. W. Higgins, manager): A Thoroughbred Oct. 23; crowded house; performance fair. Priscilla, by local talent, 25, 26; Harry Kernell 31.

BURLINGTON.—Howard Opera House (W. K. Walker, manager): Salvini Oct. 21; S. R. O. Minnie Lester opened 24 to S. R. O., the box-office sales for week are largest of any repertoire co. in the history of the house. A Thoroughbred 6; Robert Hilliard 8; Andrew Mack 11; Gilmore's Band 23.

BELLOWS FALLS.—New Opera House (Bromshaw and Blakley, managers): Remenyi Concert co. 1; The Kodak 8. [illegible] 16.

VIRGINIA.

ALEXANDRIA.—New Opera House (James F. Peyton, manager): As promised by the new manager of the Opera House, this city has a new theatre, so far as the interior is concerned. The walls have been frescoed in light buff and beautifully decorated; the woodwork has been repainted throughout and thoroughly overhauled. A gallery entrance has been built, and so far as the auditorium is concerned there is no prettier house for its capacity (1,000) in the South. Alexandria has every reason to be proud of its new Opera House, and its thanks are due to Manager Peyton for the energy he has displayed in bringing about this decided and badly needed change. Mr. Peyton will also make an effort to give the people a better class of attractions. Already we have had Heath's Peck's Bad Boy, Elmer E. Vance's Limited Mail, and Thomas W. Keene in Richard III. Marie Wainwright will appear Nov. 2, and Thatcher and Johnson's Minstrels 4.

ROANOKE.—Academy of Music (I. L. Hooper, manager): Frederick Warde in The Mountebank 24; good-sized house; one of the most appreciated and fashionable audiences of the season. Mr. Warde was entertained by the K. of P. of which order he is a member. Louise Aydelle 30, 31.

DANVILLE.—Academy of Music (Otria A. Neal, manager): The Albertini-Lunde Concert co. 25; fair audience; gave a good performance.

PETERSBURG.—Academy of Music: The Manhattans presented Vetiva 28 to fair business; well-pleased audience.

WASHINGTON.

TACOMA.—Tacoma Theatre (S. C. Heilig, manager): Lincoln J. Carter's The Tornado Oct. 24 to overflowing house. Enthusiasm from top to bottom. Audience seemed to have been selected to fit the play. While there is much to commend in this exhibit of mechanical effects, the opportunity for improvement is evident. The scenes and situations were often misfits. The scene in the dissecting-room of a medical college is original, and if properly worked up would be a most tragic one. It is preceded and followed by so much comedy that the spectator cannot adjust himself to the serious ness of the scene. Dorcas (Pauline Hall Opera co.) 25, 26 and matinee, to well-pleased and large audiences. No opera has received more generous compliment. Miss Hall, Charles H. Bradshaw, Jeanette St. Henry, and Eva Davenport were special favorites, with the rest of the co good. The management of this co. shows excellent judgment in bringing out a few good people instead of encumbering the expense account with a B. C. ballet.

NEW WHATCOM.—Lighthouse Theatre (E. E. Whitmore, acting manager): The Artiste Trio (Braggand Muller, manager) Oct. 23; small house and good performance. The Palmer's Opera Comedy co. 25, 26 good business.

SEATTLE.—Theatre (J. W. Hanna, manager): The Fast Mail Oct. 22, 23; large houses; fair business. The Tornado 29, 30.——Cordray's Theatre (W. F. Russell, manager): Sea of Ice 22, 23; Octoroon 24, 25; The Mountain Waif 26, 27. The Chase co. continues here, doing good business. Milton and Dollie Nobles, supported by the Bacon Stock co., 11; Turkish Bath 28.——Items: R. E. French, well known in local theatrical circles, has a co. on the road playing the Sound country.—The Chase co terminates its engagement here 27.—The Tivoli is doing satisfactory business.

ELLENSBURGH.—Lloyd's Opera House (C. E. Finberg, manager): The Tornado co. Oct. 23; good business.

WEST VIRGINIA.

WHEELING.—Opera House (F. Riester, manager): Camille D'Arville Opera co. in Madeline or the Magic Kiss packed the house at advanced prices 28. Marie Wainwright in The Love Chase 29 and His Puritan Wife 30 to very good business. Colonel Ingersoll Nov. 5; Sowing the Wind 7; White Slave 8.——Grand Opera House (Charles A. Feinler, manager): Two Old Cronies 24-Nov. 6; fair business. South Before the War Nov. 7-9; Wicklow Postman 11-13; Jolly Old Chums 14-16.

FAIRMONT.—Opera House (M. D. Christer, manager): Al. G. Field 26; played to S. R. O.; $400 in the house; performance excellent. Dark week 28-Nov. 2.

SISTERSVILLE.—Bijou Opera House (G. B. Thompson, manager): Melnotte Theatre co. in Tried for Life 25. Monte Cristo 25; performance poor; attendance good. Wills' Two Old Cronies 29 played to the largest house of the season; S. R. O. at 8 o'clock; performance fine.

CHARLESTON.—Burlew Opera House (N. S. Burlew, manager): Kimball Opera co. 22; good business. Digby Bell 30; A Railroad Ticket 31; Georgia Minstrels Nov. 1; Peck's Bad Boy 5; Wilber Entertainment co. 13.

KEYSER.—Holmes' Opera House (W. L. Waganer, manager): Improvements being made and house not open yet.——Bank Hall (J. T. Carskadon, manager): Silver Lake Quartette 19 to good business; audience pleased.——Item: The new Opera House is nearing completion, and will seat 1,000 people. F. M. Wolf of Chicago is here this week to contract for painting the scenery.

HUNTINGTON.—Davis Theatre (Joseph Gallick, manager): Corinne 23; crowded house. Sowing the Wind 28; poor business; good show. Georgia Minstrels 30; Railroad Ticket Nov. 1; Peck's Bad Boy 4.

PARKERSBURG.—Academy of Music (H. N. Roby, manager): Corse Payton to good business week 14. Al. Fields' Darkest America 30; George R. Wending (lecture) Nov. 4.——Casino Theatre (James Lavin, manager): Marie Austin, Miles Sisters, Madge Deming, Laura Fuller and stock, week Nov. 4.

WISCONSIN.

MADISON.—Fuller Opera House (Edward M. Fuller, manager): Otis Skinner in Villon the Vagabond and Hamlet drew fairly large and fashionable audiences, but not as large as the excellent performances deserved. Aside from the star Maud Durbin, Sarah Truax and R. Peyton Carter deserve special mention. Edwin Foy in Little Robinson Crusoe 28 played to a good house. The co., after receiving assistance from a Chicago banker in their financial trouble at Milwaukee, reached Madison without Ollie Redpath and May Murilla. Members of the chorus made an unsuccessful attempt at playing their parts and the performance ran anything but smoothly. The co. will be joined at Duluth by Aileen Crater and Florence Holbrook, formerly of Hallen and Hart and Henderson's cos., and it is hoped that the balance of the season may prove more successful. The cos. trouble was caused by poor business in the South during the hot weather and the attachments levied on the owner, Thomas Prior, for debts contracted when he owned the Digby Bell co., which by the way, stranded here several years ago. Now Mr. Prior is in advance of the show on a salary and Edwin Foy is sole owner and proprietor. The balance of the executive staff contains Joseph Clay O'Malley, once a Mirror correspondent as manager and J. G. Standish business manager. A Modern Mephisto 30.

CHIPPEWA FALLS.—Grand Opera House (O. F. Burlingame, manager): Alabama Oct. 26; large house; audience well pleased. Murray and Mack in Finnigan's Ball 4.

WAUSAU.—Alexander Opera House (N. B. Eldred, manager): McKenzie Concert co. Oct. 31. Dark 1-9.

ASHLAND.—Grand Opera House (John Meis, manager): Columbia Comic Opera co. Oct. 25; good business.

RACINE.—Belle City Opera House (J. Johnson, manager): Alabama to fairly good business Oct. 21; fine performance and excellent co. Mlle. Leotta, the reader and impersonator, occupied the house 24, under the auspices of the Presbyterian Church. Barlow Brothers' Minstrels to rather light business 26; fair performance. Donnelly and Girard in The Rainmakers to good business 29. They are lively as ever and carry a fine co. Crawford Brothers' Minstrels 2; Robert Downing 3; Marie Wellesley week of 4-9.

FOND DU LAC.—Crescent Opera House (P. B. Haber, manager): A. V. Pearson Stock co in repertoire week of Oct. 21-26; very poor business.

OSHKOSH.—Grand Opera House (J. E. Williams, manager): A. V. Pearson Stock co. Oct. 28-2.——Item: Mr. Hinman is very ill with typhoid fever and is unable to attend to any business at present.

LA CROSSE.—Theatre (J. Strasilipka, manager). House dark week ending Oct. 26. Thompson's Comedians opened a week's engagement 28 to large house.

BELOIT.—Wilson's Opera House (R. H. Wilson, manager): Local band concert 26. Dark remainder of week.

JANESVILLE.—Myron Grand Opera House (William H. Stoddard, manager): Donnelly and Girard Oct. 29 to a large and delighted audience. Mr. Donnelly was unable to appear until the last act, on account of illness. The electrical effects could not be showed here to satisfaction as electric current could not

[CONTINUED ON PAGE 19.]

TELEGRAPHIC NEWS

CHICAGO.

An Apparent Revival in Business at the Theatres—Hall's Talk About Plays and Players.

[*Special to The Mirror.*]

CHICAGO, Nov. 2.

There appears to be a decided revival in the theatrical business here and almost all of the houses are doing very well. The four week's engagement of Too Much Johnson, which will come to an end at Hooley's to-day, has been pleasantly successful, and Rice's tuneful burlesque, Little Christopher, is expected to have a fine opening.

At the Grand Opera House Frank Daniels will to-night close two splendid weeks with his bright opera, The Wizard of the Nile. Daily rehearsals were held and the latter part of the week Victor Herbert, the composer of the work, who has been directing Gilmore's Band at Atlanta, came here to handle the baton during the last few performances.

A company of German peasants, presenting German comedy and drama, will be at the Grand next week, and Chicago's big German colony will turn out well.

Little Willie Tillotson, ahead of The Merry World, which is having a profitable week at the Chicago Opera House, dropped in at my down town court the other day, as did James Phelan Cuddy, who was here in advance of Helene Mora, who will open at the Schiller on Sunday night in her new play, A Modern Mephisto.

Minnie Maddern Fiske has scored a triumph at the Schiller this week, the newspapers being a unit in praise of her splendid work. She gave Ibsen's The Doll's House on Hallow'een before a large audience. Her stay is all too short, and we look for a return engagement.

Preparations are going forward rapidly for the elaborate production of The Witch at the Schiller, with a strong cast and fine scenery.

Barrett Eastman, the bright dramatic editor of the *Tribune*, is to marry Sophie Harrison, daughter of the late Carter H. Harrison, ex-Mayor of Chicago, on Dec. 5.

At McVicker's, after two good weeks of The Old Homestead, Fred. Hallen's excellent company, headed by Mollie Fuller, will open in The Twentieth Century Girl.

John E. McWade left Wednesday night for Fort Worth, Tex., to join Joe Cawthorne for the Pacific coast tour of A Jolly Good Fellow.

Lillian Russell was welcomed by an immense audience in The Tzigane at the Columbia and on Monday night the bill will be changed to La Perichole. The Tzigane is to be dropped altogether and for this reason Ned Hoff, who is by all odds the only tenor on the light opera stage, has been released. He is too high priced and the management have resolved to get along with cheaper people. Now let us see what the public will think of such a policy.

Mrs. Hall and my eldest daughter left for the East to-day to visit Mrs. Hall's sister, Ada Somers-McWade, at Mt. Vernon, a suburb of your city. She will be there two weeks, and I hope "the boys" will see that she witnesses the good shows in Gotham.

That clever burlesque, Thrilby, will be at the Chicago next week.

Lecturer John T. Stoddard is in his sixteenth consecutive season at Central Music Hall and audiences are as large as ever.

At the Auditorium, Theodore Thomas' season promises to be very successful.

Harry Fulton is here with Lillian Russell. His collar is higher than ever, and he makes a wonderful front at the door in a full dress suit.

A correspondent, who says he is a non-professional, sends me from St. Louis the names of Deliea Gascoyne and Azil Scarlattica for the album. The latter is a catchy name.

"Punch" Wheeler, the one and only, "formally of now with," Santanelli the Hypnotist, "who is creating considerable attention in Detroit," addressed a letter to John Davidson, manager of the theatre here, for time. Davidson replied that he did not want the attraction until after he had placed Trilby. "Punch," in answer to same, says: "If you will advise me when you are going to play Trilby, I will bring Santanelli for the Svengali; my associate, 'Bob' Manchester, can play Little Billie, and I will give you Taffy. You have Play (the ex-manager) for the rest. Come and see our seven day sleeping beauty; our next subject will be one of 'Biff' Hall's recent soubrette discoveries."

Town Topics, which made quite a hit at the Schiller recently, will be at the Haymarket.

Over at the Lincoln Theatre The Derby Winner is the bill for the week.

Manager Jacobs' houses continue to do the same wonderful business. Shaft No. 2 will be at the Alhambra next week, and over at the Academy of Music The White Rat is the attraction.

Usual Chicago weather—unbeatable.

"BIFF" HALL.

WASHINGTON.

Thomas Q. Seabrooke, Marie Wainwright, Digby Bell, and Other Attractions.

[*Special to The Mirror.*]

WASHINGTON, Nov. 28.

Thomas Q. Seabrooke will be the star next week at Albaugh's New Lafayette Square Opera House, appearing in A World of Trouble. The engagement is for five nights, the Saturday performance being sacrificed in order to make connection with St. Louis in time for Sunday. During the week a new comedy, entitled Baby Mine, is promised.

Marie Wainwright will present during her stay at Allen's Grand Opera House next week Florence Schoeffel's new drama of New York life, His Puritan Wife, Tom Taylor's An Unequal Match and Sheridan Knowles' The Love Chase. The supporting company includes Nathaniel Hartwig, Barton Hill, Hattie Russell, Gertrude Elliott and Geoffrey Stein, the latter a talented young Washingtonian. James A. Herne in Shore Acres will follow.

Digby Bell's Opera company in Nancy Lee will be the attraction at the New National Theatre. The production enlists the services of a large company, including Laura Joyce Bell, Josephine Knapp, Delia Stacy, Clara Jewell, Margaret Mills, David Lythgoe, Gus P. Thomas, William S. Corliss and Robert Evans. Olga Nethersole in Camille next.

Kate Claxton in The Two Orphans will be at the Academy of Music next week. Kellar, the wonder wizard, follows.

Gus Hill's World of Novelties, headed by Eugenie Petrescu, the hand dancer, will present a strong and taking bill at Kernan's Lyceum Theatre. Flynn and Sheridan's New Sensation next.

The Melba Concert at Allen's Grand Opera House last Tuesday was an artistic and pecuniary success. The house was filled to overflowing with a brilliant and fashionable audience.

Robert Downing sends word that Helena, his new play, produced here the first of the season, surpasses his greatest expectations, creating most favorable comment wherever presented.

JOHN T. WARDE.

PHILADELPHIA.

The Queen's Necklace Due at the Broad—Other Attractions Booked Next Week.

[*Special to The Mirror.*]

PHILADELPHIA, Nov. 2.

The Queen's Necklace, in which Mrs. Potter and Mr. Bellew make their initial appearance at the Broad Street Theatre next week, promises to be a grand production, the magnificence and variety of costumes playing a prominent part. Society will be out in force and make this a gala engagement. Della Fox opens here 18 for two weeks, followed by Julia Marlowe Taber Dec. 2, two weeks.

The Sphinx has been fairly received by the patrons of the Chestnut Street Opera House, next week being its second and last week. Nat Goodwin in Ambition comes Nov. 11, two weeks.

Rob Roy will celebrate its three hundredth performance at the Chestnut Street Theatre Nov. 4, with appropriate souvenirs, and continue the card until 16, followed by The Masqueraders 18.

Roland Reed, always a popular favorite, is next week the star at the Walnut Street Theatre with his amusing satire, The Politician, being supported by Isadore Rush as the New Woman and a competent company. Otis Skinner follows Nov. 11; Mme. Modjeska 18—two weeks.

Manager Frank Howe has secured The Great Diamond Robbery for the Walnut Dec. 9—two weeks.

Princess Bonnie, dainty, charming and as popular as ever, will terminate its engagement at the end of next week. Hilda Clark is greeted nightly with immense applause and accepted as the ideal Bonnie. In fact, the entire company are general favorites, as the applause and liberal presentation of flowers attest. Joseph Hart in A Gay Old Boy Nov. 11; May Irwin in The Widow Jones 18, each one week.

The concert announced by Herr Emil Fisher at the Academy of Music for the afternoon of Nov. 1 did not take place and has been indefinitely postponed.

At the People's Theatre Lincoln J. Carter's production of The Tornado, with its realistic features and elaborate sentimental effects, is the programme for next week. The Bowery Girl follows Nov. 11; Coon Hollow, A Trip to Chinatown, Slaves of Gold, Girl I Left Behind Me, Joseph Murphy, in rotation, each one week.

There is a large advance sale for the annual benefit of the B. P. O. Elks, at the Chestnut Street Opera House afternoon of Nov. 8.

Miss Dixie, the play made popular by the late Patti Rosa, is the attraction at the Girard Avenue Theatre for next week, Mamie Gilroy enacting the star role, and is supported by the excellent and well-equipped stock company. George Holland, supported by Margaret Dale, in The Twins week of Nov. 11.

The advance sale of seats for the season of Grand Opera by the Hinrich Opera company is progressing very satisfactorily. This operatic season will inaugurate a new era in the musical annals in this city, and incidentally provide a rendezvous for fashionable society.

Paderewski gives two recitals at the Academy Nov. 6 and 13.

Boston Symphony Concerts (Emil Paur, conductor) will be given at the Academy of Music Nov. 11, Dec. 16, Jan. 29, Feb. 24, and March 23, with Madame Melba, Rafael Josephy, and Ben Davies as soloists.

Two Nights in Rome, with beautiful stage settings and interpreted by the well-trained stock company, will be the attraction for next week at Forepaugh's Theatre.

Black America, Nate Salsbury's monster colored entertainment, will return to the Grand Opera House on Monday for a limited engagement. The performance is to be given as a grand spectacle, every act with special scenery in keeping with the subject, thus making a complete change on their former representations.

A Happy Little Home, with George W. Monroe, is next week at the National Theatre. The company includes Dorothy Drew, danseuse; Nicholas Long, Harry Hotto, George Howard, Jr.; Frank Bell, Harry Stanley, Ben Hammond, Ed. W. Dunn, M. T. Tray, George L. Dallman, Frank Saddler, Margaret Fitzpatrick, Idalene Cotton, Cora Marcy, Josie Intropidi and Blanche Chapman. Sidewalks of New York Nov. 11.

Two Old Cronies, with many new specialties, is the programme at the Kensington Theatre for next week.

A Money Order, with Jule Walters and a good support, will prove an attractive card next week at the popular Standard Theatre. The home management are using their best efforts to place their pretty theatre in the front ranks, and this season have been very successful in booking good attractions with profitable returns. Peck's Bad Boy 11; Derby Mascot 18.

Manager Carncross, at the Eleventh Street Opera House, continues in favor with his triple entertainment—minstrelsy, vaudeville and operettas. Mason and Titus in their shadowgraph act is the new feature.

Bradenburgh's Dime Museum, with last week's novelties, the trick horse, "Bonner," and additions to the curios is the programme for next week.

Thanksgiving attractions in this city are Richard Mansfield, Della Fox, Frohman's company in The Masqueraders, Madame Modjeska, A Trip to Chinatown, The Girl I Left Behind Me, and Sandow's Trocaderos.

Christmas attractions: Francis Wilson, Henry Irving, The Merry World, Cotton King, Town Topics.

S. FERNBERGER.

ST. LOUIS.

Darkest Russia, The Tavary Grand Opera Company and Gladys Wallis.

[*Special to The Mirror.*]

ST. LOUIS, Nov. 2.

Darkest Russia will open at the Hagan on Sunday afternoon. The production is promised with a wealth of scenery and a strong cast.

The Tavary Grand Opera company will open with Carmen on Sunday night. The company will produce Cavalleria Rusticana and Lucia di Lammermoor. Bohemian Girl, Faust, I' Pagliacci, Huguenots, Mignon and Il Trovatore during the week.

Marie Tavary is expected to do full justice to the title-role of Carmen, and the supporting company is strong, with a fine chorus.

Gladys Wallis will appear at the Grand Opera House on Sunday night for the first time in St. Louis as a star in The Cricket. She is a piquant and bright little actress and has many friends here. A well selected company supports her.

Rush City, given by a company announced as excellent, will begin an engagement on Sunday afternoon at Havlin's.

Gus Hill's New York Stars, an organization composed of many first-class vaudeville artists, will begin an engagement at the Standard on Sunday afternoon.

The continuous high class vaudeville performance at the Union Theatre has met with success. The patriotic drama, An American Girl, will be put on Sunday. The vaudeville attractions for next week are Charles Van Dyne and Amy Travis in a musical turn, and the Ross Sisters. The attendance continues excellent.

E. J. Henley passed through here a few days ago enroute to Hot Springs, where he hopes to recuperate. He is still suffering from loss of voice and is unable to fill his engagement with the attraction he signed with this season.

For the first time in St. Louis an escort of police headed the street parade given last week by the Primrose and West's Minstrels playing at the Hagan.

W. C. HOWLAND.

BOSTON.

Northern Lights to be Produced on Monday—Other Bills—Benton's Gossip.

[*Special to The Mirror.*]

BOSTON, Nov. 2.

Next week promises to be a busy one from a theatrical point of view. The feature of Monday will be the Bowdoin Square production of Northern Lights, a play of the West by Haskins and Barbour, which will be given by Atkinson and Calder's specially organized company, including William Courtleigh, Clarence Handysides, Geo. A. Wright, E. D. Denison, Mart E. Heisey, Harry Mills, Arthur Buchanan, Frank M. Allen, Harry Gwynette, Arthur Howard, Joseph W. Healy, Francklyn Roberts, George Wilton, Fred B. Pierson, Lisle Leigh, Grace Atwell, Nellie Callahan and Isabelle Parker.

The Lyceum company will begin its annual engagement at the Hollis Street, presenting The Case of Rebellious Susan throughout the first week, to be followed by An Ideal Husband, The Charity Ball, and The Wife.

Another play of Sensations will come to the Columbia next week, the Sidewalks of New York. As Speedy, the diver, made a sensation here with Ringling's Circus last Summer, the engagement will prove attractive.

Cissy Fitzgerald's last season's experience in Boston will not soon be forgotten, and since the opening of the sale of seats for The Foundling there has been a solid line of dudes at the box office of the Park, and Sol Harilburg is as handsome as any of them.

The Hilliard Brothers have made an unquestioned hit at the Fremont, where A Social Highwayman has been playing to large audiences. Some of the critics did not like the play, but the majority of playgoers did. Next week will be last of the engagement.

The Fatal Card will begin the last week but one of its engagement at the Museum next Monday.

Burmah is still on the stage at the Boston and the run will be continued for several weeks to come.

Olivette will be the opera of the week at the Castle Square next week. William Wolff is at his best in this opera, and if Clara Lane makes us forget Louise Eissing she will be an ideal Olivette.

Although the Grand Opera House is still dark, it will soon be opened again. Manager George W. Magee has been in New York engaging members for the new stock company, and has secured Laura Burt for leading business. She is a great favorite here, and her special success in In Old Kentucky last year will make her return to Boston exceedingly welcome. The house will probably open 9 with the first productiion of The Lucky Star, a play by Leon John Vincent, who is to be the stage manager of the new organization.

Harry A. Edgerly, whose success in the Cadet Theatricals and Prince Pro Tem is well remembered, is going into the hotel business and has purchased the Grand at Mount Vernon, N. H., the largest Summer hotel in Hillsboro county.

Boston real estate agents are flooding Olga Nethersole's mail with circulars. All have read of her investment at Depew and she will have a host of business calls when she comes to the Hollis Street.

All the leading theatres will have election returns read between the acts 5.

Fay Davis, the Boston elocutionist, who has gone to a place in Charles Wyndham's company, will appear in the bills as "Marian" Davis.

Fox and Ward's Minstrels, which recently played at the Palace, disbanded at Lewiston, Me., 31, and several are stranded there.

William Seymour will miss Nat Childs on election night. Ever since the opening of the Tremont there has been great excitement and much hot-blooded argument at that establishment on election nights (for Childs is Republican and Seymour is a Democrat) and Seymour always read the returns from the stage as they were handed to him through the curtain by Childs, and he had a constant fear that the Republican had fixed the reports, and Childs never felt certain that the Democrat wouldn't alter them while reading. It is said that both men lost flesh on each of these political anniversaries.

Grace Atwell, who is engaged for Northern Lights, was once a member of the stock company at the Museum. Last year she was Joseph Haworth's leading lady.

The Boston College Theatricals this year will consist of a performance of Richard III. at Christmas.

M. J. Keating, well known in newspaper circles hereabouts, and recently press agent of the Plant line of steamers, has been appointed press agent for B. F. Keith's New Theatre.

George H. Brennan, who was Joseph Haworth's manager last year, has recovered from his recent serious illness. He has made a success as editor of the New Bedford *Journal*.

At a meeting of the Harvard Faculty this week it was voted, in reply to a petition from the Glee Club, not to rescind the vote of June 11, "That hereafter musical and dramatic performances by students be not allowed, except in places to which and from which the students can travel in one day." It is understood that this vote excludes New York, and all other places distant more than about two hours travel. This puts an end, for this year at least, to the Glee Club trip and to the Hasty Pudding theatricals in New York.

Ada Rehan's engagement at the Hollis Street was a phenomenal one, and the receipts will compare with credit with those in other cities. The revival of Midsummer Night's Dream on the stormiest night of the season attracted an extremely fashionable audience, which filled the house. What it would have been on a pleasant night can only be conjectured.

William E. Bailey, treasurer of the Castle Square, is to be married to-morrow to Minna Hickman, a member of the opera company at that house. The ceremony will be performed at the Nepenset Catholic Church by Rev. Father Murphy. The bride is an English girl who first appeared at the Castle Square as a member of the Rob Roy company. She is a sister of Albert Hickman, the Little Billee of the original Trilby company. The stage and front of the house will each be represented at the wedding by substantial gifts.

JAY BENTON.

CINCINNATI.

The Tabers, Kathryn Kidder in Madame Sans Gene, and Twelve Temptations.

[*Special to The Mirror.*]

CINCINNATI, Nov. 2.

Julia Marlowe-Taber and Robert Taber will open at the Grand on Monday night in Romeo and Juliet. Mrs. Taber has won favor in this city some seasons ago. This was her first appearance here for eight years. As You Like It, Twelfth Night, and King Henry IV. will be produced during the week. Too Much Johnson follows.

Kathryn Kidder in the English version of Madame Sans Gêne is expected to do good business at the Walnut. It is a mammoth production, comprising twenty-five speaking parts. The following week the Damrosch Opera company appear in a repertoire of Wagner's operas.

The spectacular production of Twelve Temptations is expected at the Fountain to-morrow. The Sunday audiences here are usually large.

Robinson's has Freeman's A Railroad Ticket for next week's attraction. It is a farce-comedy that goes off with a hop, skip and a jump, and serves to amuse the spectator. Eugene Canfield is the leader of the fun in the company.

Louise Arnot has joined the clever stock company at Freeman's. It will not be long before she becomes a prime favorite with the patrons of the house.

Robert G. Ingersoll is to lecture at the Grand on "Foundations of Faith." He will have his customary packed house, to hear his customary eloquent words, even if some of them have been said before.

Heuck's reign of success will be continued by the pleasing presentation of Down in Dixie.

WILLIAM SAMPSON.

CLEVELAND.

Change of Bills at the Euclid Avenue, Lyceum and Cleveland—Items.

[*Special to The Mirror.*]

CLEVELAND, Nov. 2.

The Euclid Avenue Opera House has The Merry World on Monday night. It is to be presented by a fine company, which remains all week, to be followed by The Masqueraders.

All the Comforts of Home is the attraction at the Lyceum Theatre next week. In Old Kentucky for the week following.

The Cleveland Theatre offers that old favorite, The Black Crook, next week. It will be followed by Hoss and Hoss for the first half and A

American Tour, 1895-96.

HENRY IRVING

MISS

ELLEN TERRY

And the LONDON LYCEUM COMPANY

REPERTOIRE:

MACBETH.
BECKET.
KING ARTHUR.
THE MERCHANT OF VENICE.
MUCH ADO ABOUT NOTHING.
LOUIS XI.
FAUST.
CHARLES I.
THE LYONS MAIL.
NANCE OLDFIELD.
THE BELLS.
THE CORSICAN BROTHERS.
DON QUIXOTE.
JOURNEYS END IN LOVERS MEETING.
A STORY OF WATERLOO.

OCT. 28 TO DEC. 21, NEW YORK, ABBEY'S THEATRE, EIGHT WEEKS.
DEC. 23 TO JAN. 4 (1896), PHILADELPHIA, CHESTNUT ST. OPERA HOUSE, TWO WEEKS.
JAN. 6 TO 11, BALTIMORE, ACADEMY OF MUSIC, ONE WEEK.
JAN. 13 TO 18, WASHINGTON, ONE WEEK.
JAN. 20 TO 25, RICHMOND, CHARLESTON, SAVANNAH, ATLANTA, ONE WEEK.
JAN. 27 TO FEB. 1, NEW ORLEANS, GRAND OPERA HOUSE, ONE WEEK.
FEB. 3 TO 8, MEMPHIS, NASHVILLE, LOUISVILLE, ONE WEEK.
FEB. 10 TO 15, ST. LOUIS, GRAND OPERA HOUSE, ONE WEEK.
FEB. 17 TO 22, CINCINNATI, GRAND OPERA HOUSE, ONE WEEK.
FEB. 24 TO MAR. 21, CHICAGO, COLUMBIA THEATRE, FOUR WEEKS.
MAR. 23 TO 28, INDIANAPOLIS, DETROIT, ONE WEEK.
MAR. 30 TO APRIL 4, CLEVELAND, BUFFALO, ONE WEEK.
APRIL 6 TO 11, PITTSBURGH, ONE WEEK.
APRIL 13 TO 18, PHILADELPHIA, CHESTNUT ST. OPERA HOUSE, ONE WEEK.
APRIL 20 TO 25, BOSTON TREMONT THEATRE, ONE WEEK.
APRIL 27 TO MAY 2, PROVIDENCE, WORCESTER, SPRINGFIELD, HARTFORD, NEW HAVEN, ONE WEEK.
MAY 4 TO 16 NEW YORK, ABBEY'S THEATRE, TWO WEEKS.

Wicklow Postman for the rest of the succeeding week.

Washburn Sisters, with Louis Robie's Big Specialty and Extravaganza company, filled the Star Theatre both afternoon and evening with appreciative audiences. Next week, Miaco's City Club.

Colonel Robert G. Ingersoll will lecture here Nov. 19.

WILLIAM CRASTON.

PITTSBURG.

Otis Skinner in Villon the Vagabond, Chauncey Olcott and A Milk White Flag.

[*Special to The Mirror.*]

PITTSBURG, NOV. 2.

At the Duquesne Otis Skinner will open on Monday night in Villon, the Vagabond. His Grace de Grammont, Hamlet, The Merchant of Venice and The Taming of ths Shrew are underlined. Next, William Barry.

Chauncey Olcott at the Bijou will probably play to big business, the advance sale for the engagement being large. Next attraction. Old Glory.

A Milk White Flag will be the attraction at the New Grand Opera House. It be seen here for the first time. Next, The White Slave.

Hyde's Comedians will be at the Academy of Music next week.

At the World's Museum Theatre, Allegheny, McCloud and Melville's company will be the attraction.

E. J. DONNELY.

MR. SEESKIND WAS ALARMED.

William B. Seeskind, the amiable and dapper secretary and treasurer of the American Theatrical Exchange, had a scare last Wednesday night from which he has not yet recovered.

Mr. Seeskind has always had great veneration for the drug known as Hoffmann Drops, and when last Wednesday, after an over-indulgence in a lobster supper, he got a pain where he ought not to have one, he immediately hied to the nearest drug store and purchased a three-gramme bottle of the precious Hoffmann Drops. He went home to bed, and as the gas was out he took a dose of the medicine without looking at the label. Then it struck him that it was a rather injudicious thing to do, so he lit the gas, and to his horror found that the bottle was labeled "POISON!"

He immediately felt terribly sick and his wife, alarmed beyond measure, urged him to fly over to the drug store where, possibly, they could apply the stomach pump. Mr. Seeskind imagined he felt the dew of death already upon him as he scrambled into his clothes again with undignified haste. He ran to the drug store—about a half mile distant—and holding up the bottle marked "POISON!" before the eyes of the astonished clerk, exclaimed: "Man, you've killed me!"

When the clerk had recovered from his fright, he explained that the drops were all right and that he had simply marked the bottle "Poison!" so the customer would not swallow it all at one dose.

After letting loose the vials of his wrath, Mr. Seeskind walked back home feeling considerably better.

ALEXANDER SALVINI.

Alexander Salvini's largest houses thus far this season have been with Hamlet. This was a matter of surprise to the actor and Manager Wilkison, as The Three Guardsmen has heretofore in point of receipts proved very popular.

Salvini's success in Shakespeare's tragedy has been more than gratifying. He was prompted to attempt the role by the advice of Henry Irving when dining with that actor in London two years ago, and has embodied the English actor's idea by giving the play a special production.

In consequence of his success in Hamlet, Mr. Salvini will probably not do Othello as early as he contemplated, but he will produce it during the present season. Last Saturday night Salvini closed a successful engagement in Montreal, and for the next two weeks will be seen in the larger New England cities.

The students of McGill University, Montreal, turned out in a body one night last week and with their friends packed the Academy to see Mr. Salvini in The Three Guardsmen. They had given their annual theatre night the week before, having had the Yale and Princeton Glee Clubs as an attraction. Salvini was with them on the occasion of his previous visit to Montreal, and became a great favorite with the boys. Last week's demonstration by them was something quite out of the ordinary.

NEW PHASE OF THE HONOUR CONTROVERSY

Sudermann's play, Honour, which for some weeks has been the object of litigation between Augustin Daly and Lillian Walrath, will be produced for the first time in New York in English at the Standard Theatre next Monday, Nov. 11. Jnuge Barrett, of the Supreme Court, signed last Monday the order dissolving the injunction obtained by Mr. Daly in Chicago.

It is not, however, Miss Walrath's company that will present the piece, nor will Miss Walrath be in the cast herself. To a MIRROR man she said on Saturday:

"The announcement that the play was to be done at the Standard was a great surprise to me, and I consider that a great wrong has been done me. Francis Reinan, who made my adaptation, was also my stage manager. He alone had a copy of the MS., and it was he who took the adaptation away from me and gave it to the managers who are to produce it. I do not know yet what course I shall take, if any, but it does seem unjust that I should have spent so much money and time in fighting Mr. Daly only to have others reap the benefits."

Frederic de Belleville will head the cast of the new Honour company."

The Capitol, now running at the Standard, will be withdrawn on Saturday and probably go on the road.

A NEW OPERATIC ENTERPRISE.

Marcus R. Mayer has been appointed general manager of the Imperial Opera company, limited, of London, of which Colonel J. H. Mapleson will be director. The company has begun the erection of a new opera house, covering one acre, on the site of the old Her Majesty's Theatre. The building is to be ready to open on May 24, 1896. Italian opera only will be presented, and the company will come to New York next Fall under the management of Mr. Mayer, and tour the States with opera.

PORTSMOUTH'S NEW THEATRE.

Portsmouth, O., has a new theatre which will be opened on Nov. 18. It will be managed by H. S. Grimes. The new house will seat 1,500, is handsomely decorated, and well equipped in every way. Edwin Milton Royle will open the house with Friends.

BUSINESS IN THE SOUTH.

A reporter for THE MIRROR ran across W. B. Seeskind as he was entering the Abbey Building, and asked him regarding the accounts of large business in New Orleans, Atlanta, Texas and all the Greenwall Southern theatres.

"It is a fact," answered Mr. Seeskind, "you are not surprised at it, are you? Business through the South has been big, exceptionally so, and why not? The crops have been big, cotton and sugar command big prices, and we have the theatres that the people patronize. The Greenwall Theatrical Circuit Company have spared no expense to secure the handsomest theatres in the country, and to get the strongest attractions to play in them. The result has exceeded our expectations. The Henderson Extravaganza Company has been playing to phenomenal business the entire week in New Orleans at the Grand Opera House. On their opening night not even standing room could be had after 7 o'clock. The Grand Opera House is the recognized first-class theatre of New Orleans."

"What attractions are to appear over the Greenwall Theatrical Circuit Company's chain of theatres this season?"

"Such attractions as Richard Mansfield, Sarah Bernhardt, Nat C. Goodwin, Lillian Russell, Fanny Davenport, Minnie Madern Fiske, Otis Skinner, Herrmann, Salvini, Stuart Robson, Thomas W. Keene, Louis James, Marie Wainwright, Hanlon's Spectacular companies, Lewis Morrison, Henry Irving and many others. These attractions play the Greenwall Theatrical Circut Company's houses because they are the best theatres, the business is the largest, and they receive courteous treatment. When, year after year, attractions play the theatres controlled by Henry Greenwall, it is not only a tribute to the popularity of the management, but proves conclusively that they consider them the best paying theatres in the South, while the public consider them the most comfortable and modern."

AL. REEVES ACQUITTED.

The trial of Al. Reeves, the banjoist, manager of Al. Reeves' Vaudeville company, took place in Washington, D. C., on Thursday, after several postponements, resulting, as was expected, in an honorable acquittal, the jury being out but five minutes. It will be remembered that Mr. Reeves, while his company was playing an engagement at Kernan's Lyceum Theatre, was arrested on Sept. 13 charged with attempted pocket-book snatching. He was released on bonds to appear when wanted. The proceeding at the time of his arrest was unanimously characterized as an outrageous case of mistaken identity, and so it proved.

THE AMARANTH.

The Amaranth Dramatic Society of Brooklyn celebrated its twenty-fifth anniversary on Tuesday evening, Oct. 29, with a reception at the Pouch Gallery in Clinton Avenue. The affair was a success in every way. The guests were received by Mrs. Ferguson, wife of the president of the society, she being assisted by the wives of the ex presidents. A silver souvenir commemorative of the event was given to every woman present.

A FATAL ACCIDENT.

Sol Delisser, the gunner in the Captain Paul company, was fatally hurt while performing at the Bijou Theatre, Milwaukee, on Oct. 29.

Two pistols used in the third act were accidently discharged, and Delisser's leg was so badly shattered that it had to be amputated. He died while the operation was being performed.

Delisser was a cousin of Horace Delisser, author of the play.

SHOT DURING A QUARREL.

Early last Wednesday morning James Doyle and Joe Emmett, two of Buffalo Bill's rough riders, quarreled at the Wild West camp in the exposition grounds, Atlanta, Ga. Doyle shot and killed Emmett and escaped. Several of Buffalo Bill's men set out in pursuit of the fugitive with bloodhounds.

UNDER THE BLACK FLAG.

The Wilson Theatre company is pirating various plays in the West.

Will. F. McNulty, called "the eminent Irish actor, author, and singer," and Lysial, "the clever Russian actress," are pirating Hazel Kirke in New England.

The Hamilton Ideal Theatre company are pirating Ole Olson, In Old Kentucky, The Burglar, My Partner and other plays in the South.

CUES.

Nellie Ganthony, the English entertainer, who was married to John Clarke, a Toronto lawyer, on Friday, Sept. 13, had her marriage annulled by Judge Miles Beach of the Supreme Court on Oct. 12.

Lora Campiglio, formerly a well known opera singer, was granted an absolute divorce, with alimony of $100 a month, from her husband, Paulo F. Campiglio, by Judge Gildersleeve in the Superior Court on Friday last.

Louise Rial, who is playing in Bonnie Scotland, is reported to have made a decided hit.

Ada Gilman has been engaged to play the part of Kitty O'Moore in Michael J. Moroney's On Erin's Shores, and Kate Jepson has signed with the same company to play Marion.

Marsick, the violinist, made his American debut at the first concert of the Symphony Society at Carnegie Hall on Friday. The critical call him a great artist.

Frederick Stone has organized a company to support Josephine Loane, who will play three-night stands in the better class of theatres in New England. Miss Loane will be seen in Belle Brandon, Leah, Camille, Oliver Twist, and two new plays. The company will consist of fourteen people. James H. Alliger will be the business manager.

An important member of the Diamond Robbery company is Ellen Cummins, who is the understudy for Mrs. Yeamans and Madame Janauschek. Miss Cummins went on at short notice a few nights ago and played Mrs. O'Gaghan with great success.

Charles Rosskam has become owner and manager of the Graham Earl company; said to be "the oldest repertoire of the Central States."

The Southern Trilby company recently made an unique record, playing six matinee and night performances in as many towns during one week. The business is reported to be big everywhere.

Nellie Braggins has resigned from the Rory of the Hill company and will sing the role of Priscilla in The Patriots soon to be done at Atlanta, Ga.

Master Eddie Clark, the boy actor who made a hit with Willie Collier last season, has joined Rice's 1492 company to play a part and do his specialty.

Garrison Ball is playing Fitz Jocelyn in Gloriana successfully.

Frank P. Haven and Joseph West have joined the Noss Jollities.

Al. S. Roth went to Philadelphia last week in the interests of the Marie Jansen company. He returned on Saturday.

The Capitol still occupies the stage of the Standard Theatre, but it is reported that the run will soon end and that the play will go on the road.

Canary and Lederer will probably resume the management of The Merry World company when that organization gets to Cleveland next week.

Nat Goodwin has put Sydney Rosenfeld's play, A House of Cards, in rehearsal. He will produce the play this season.

Louis Mann and Clara Lipman were married by Judge Baker, in Chicago, on Oct. 28.

Joseph C. Williams, tenor soloist of St. Andrew's Church, Philadelphia, and Edith Merrilees, one of the Sisters Merrilees, were married by the Rev. I. Schwab at St. Mary's Church, Harlem, on Oct. 13.

Alice Hosmer has made a hit as the widow in De Wolf Hopper's production of Wang in Denver, Col.

Lucille Saunders writes denying that she was engaged for Frederic Thomas' company, reference to which was made in the last issue of THE MIRROR.

Two more Trilby companies are to be sent out by W. A. Brady.

E. G. Moroney, who for the past three seasons has made himself popular with the Girard Avenue Theatre Stock company in Philadelphia with patrons and management, by his clever impersonations and conscientious work, has been engaged to play Robert Malvern in the romantic Irish drama by Michael J. Moroney, entitled On Erin's Shores. This young actor's long experience in stock work has so widened his range that almost any part could be entrusted to him.

Nicholas Biddle and Edgar Smith have obtained from Judge Barrett, in the Supreme Court, a temporary injunction restraining the production of The Merry World by Messrs. Willoughby and Tuthill.

Maurice Grau, Jean de Reszké, Edouard de Reszké, Maurel, Meona, Bevignani, Castlemary, Lionel Mapleson, Plançon Seville, Pfingst, Willy Schutz Lubert, Calvé, Clara Hunt, Nordica, Olitzka, Agatha Stein, Simonson, and Lola Beeth, all members of the Grau Opera company, will arrive here on Thursday.

Tony Farrell's Garry Owen company includes A. Harry Golt, manager; Ed. H. Lester, advance; Tony Farrell, Jennie Leland, Willard Lane, Robert Kane, Frank Kilday, William B. Cahill, Seth Smith, Ira T. Moore, Minnie Emmett, Josephine Lindleigh and M. Haley.

ENGAGEMENTS.

Grau Henderson for In Sight of St. Paul's, in place of Sadie Martinot, resigned.

George Fortescue, William Broderick, Fote Ducrow and Maude St. John have signed for A Stag Party company.

D. Abrahams, who played the Cat in Cinderella, has been engaged to play the Dog in Excelsior, Jr. Here is versatility with a vengeance.

J. A. Washburne has been engaged for the stock company which opens next Monday night at the Grand Opera House, Boston.

Evelyn Evans, by Gustave Frohman, to play the priest in The Witch, in which Marie Hubert will shortly re-appear.

Carroll Marshall, with Lost in New York, to play the blind woman.

J. B. Everham for The Witch.

Irene Murphy, by Milton Aborn, to play principal operatic roles.

OBITUARY.

Mrs. Charlotte A. Coy, known on the stage as Mme. Carlotta Pozzoni, died last Monday morning at her residence, 1103 Putnam Avenue, Brooklyn, from pneumonia. Mrs. Coy was the daughter of Judge Blackford, an English barrister. She came to America in 1856 as soprano with Pine and Harrison's English Opera company, and afterwards became a member of the Zelda Seguin Opera company. She appeared with success in all the leading roles in English opera. She joined the legitimate about 1860 and became a member of Ben De Bar's stock company in St. Louis and New Orleans. She was later a member of the Brooklyn Park Theatre company when Mr. and Mrs. Conway were making that company celebrated. At the Park Theatre, in 1864, Mrs. Coy made her last appearance as Gertrude in The Loan of a Lover.

Born.

KELLY.—A son to Mr. and Mrs. Edward B. Kelly, at Seattle, Wash.

Married.

MANN—LIPMAN.—Louis Mann and Clara Lipman, in Chicago, on Oct. 28.

WILLIAMS—MERRILEES.—Joseph C. Williams and Edith Merrilees, in Harlem, on Oct. 13.

NEW YORK THEATRES.

GARRICK

MR. RICHARD MANSFIELD . . . . Lessee.

Evenings at 8:30. Saturday Matinee at 2.

THIRD WEEK OF THE LYRIC GEM,

LEONARDO

Words by GILBERT BURGESS | Music by T. PEARSALL THORNE.

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MR. A. M. PALMER . . . . . Manager.

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THE SHOP GIRL

The Immense Musical Farce.

As presented by George Edwardes at the Gaiety Theatre, London.

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MANAGER . . . . . MR. T. H. FRENCH

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FROM THE LYRIC THEATRE, LONDON,

Presenting W. S. Gilbert's Latest Comic Opera,

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Special Matinee Election Day, Tuesday.

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AUGUSTUS PITOU . . . . Lessee and Manager.

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SPECIAL MATINEE TUSEDAY, ELECTION DAY.

Matinees Wednesday and Saturday.

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—IN—

RORY OF THE HILL.

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Crowded all the time.

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E. M. SOTHERN

In Edward Rose's dramatization of Hope's

THE PRISONER OF ZENDA
THE PRISONER OF ZENDA

Evenings at 8. Mats. Tues., Thurs. and Saturday at 2.

Mr. Sothern's engagement terminates Nov. 23.

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MISS ELLEN TERRY

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A legendary play in a prologue and four acts, by J. Comyns Carr.

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TONY PASTOR Home at His Own Theatre, 14th Street.

WITH HIS OWN GRAND COMPANY.

The Original Paquerette, Vesta Victoria, English Comedy Star; Clifford and Huth, Herbert and Carr, The Allisons, O'Brien and Havel, Binns and Binns, The Valdares, Leonza, and Tony Pastor.

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EDWIN KNOWLES . . . . . Proprietor

Matinees Tuesday and Saturday.

BELLA BOY in **FLEUR-DE-LIS**

Next week—GREAT DIAMOND ROBBERY.

COLUMBIA THEATRE

EDWIN KNOWLES & CO . . . . . Proprietors

Week Nov. 4. Matinees Tuesday and Saturday

Empire Theatre Co. in **THE MASQUERADERS**

Next Week—SOWING THE WIND.

PARK THEATRE THIS WEEK

A. M. Palmer and Edwin Knowles, Lessees and M'grs

SECOND AND LAST WEEK.

PUDD'NHEAD WILSON

Next Week—MINNIE MADDERN FISKE.

HOBOKEN THEATRE.

LYRIC THEATRE Hoboken, N. J.

GEORGE HARTZ . . . . . Manager.

Monday, Tuesday, Wednesday, (Matinee).

A MAN ABOUT TOWN

Thursday Evening.

The Irving Place Theatre Stock Co. in German.

Friday, Saturday, (Matinee).

A TRIP TO CHINATOWN.

THE NEW YORK
DRAMATIC MIRROR
[ESTABLISHED JAN. 4, 1879.]
The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $90; Half-page, $75; One page, $140.
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Reading notices (marked "" or "†") 50 cents per line.*
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The Mirror office is open and receives advertisements every Monday until 8 P. M.

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Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - NOVEMBER 9, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

ABBEY'S.—Henry Irving and Ellen Terry, 8.30 P. M.
AMERICAN.—In Sight of St. Paul's, 8 P. M.
BROADWAY.—His Excellency, 8:15 P. M.
EMPIRE.—Christopher, Jr., 8:15 P. M.
FOURTEENTH STREET.—Vaudeville and Drama.
GARRICK.—Leonardo, 8:30 P. M.
GRAND OPERA HOUSE.—Rory of the Hills, 8 P. M.
HERALD SQUARE.—Heart of Maryland, 8:15 P. M.
KEITH'S UNION SQUARE.—Vaudeville.
KOSTER AND BIAL'S.—Vaudeville, 8 P. M.
LYCEUM.—The Prisoner of Zenda, 8 P. M.
PALMER'S.—The Shop Girl, 8:15 P. M.
TONY PASTOR'S.—Vaudeville.

BROOKLYN.

AMPHION.—Fleur de Lys.
COLUMBIA.—Empire Theatre Stock Co.
MONTAUK THEATRE.—Fanny Davenport.
PARK.—Pudd'nhead Wilson.

HOBOKEN.

LYRIC.—A Man About Town.

TO ADVERTISERS.

Patrons of THE MIRROR *are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.*

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

THE GROWTH OF VAUDEVILLE

THE growth of the vaudeville branch of the amusement profession within two years has been amazing. There are now in New York no less than seven theatres of the first-class practically devoted to this form of entertainment, and the looming Olympia of OSCAR HAMMERSTEIN promises perhaps the most pretentious enterprise of this character in the city.

The increased and increasing favor of vaudeville indicates in the metropolis, if nowhere else, the public taste as to the lighter form of entertainment. It illustrates the fact that a multitude of theatre patrons in this city want to be amused for an hour, when the mood strikes them, by methods that shall make no great demand upon their time or their thought. And they drop into one or another vaudeville theatre to enjoy relaxation from the stress of business or the strain of high-pressure life that involves no inconsiderable part of the population.

The situation in regard to vaudeville, however, does not indicate that there is not also a great public here as elsewhere to which the more consistent and coherent form of amusement represented by the drama appeals as strongly as ever. For while the vaudeville houses prosper, the other theatres, many more in number, prosper also with all the better kinds of plays.

If vaudeville has had any evolutionary effect upon the theatre as a concrete institution, that effect seems to be seen in the decay of the clumsier and less artistic vehicle of specialties known as the variety farce. This sort of entertainment appears to be growing obsolete. At its best, it served but as an excuse to introduce mediocre variety performers. Where it still exists it has been forced to employ the very cleverest of specialists, because now it competes solely with the vaudeville itself, which from sharp competition must engage the most artistic performers in order to win patronage. In drama the competition is plainly between plays on their merits; and it is safe to say that few failures are recorded of plays at all worthy, under normal conditions.

One remarkable feature of the vaudeville of the time is the enlistment in it of many artists who have won note in the drama and in opera. This shows the elevation of taste that characterizes the patronizing public, and emphasizes the artistic progressiveness of this branch of amusement.

The drama, despite reminiscent croaking, was never better, more varied or more admirable than it is to-day. It grows better steadily. Vaudeville is also better than ever, and will continue to grow in dignity as it will also in esteem. In fact the general tendency of all amusement is progressive, and alert management of the better kind will increasingly find encouragement in public appreciation.

A DAY EARLIER.

ELECTION day coming on Tuesday—the regular publication day of THE MIRROR—made it necessary this week to publish a day ahead of time. The paper goes to press on Saturday, Nov. 2, and comes to the hands of its New York readers on Monday instead of on Tuesday. This fact renders it impossible this week to cover current productions in the usual way, but the record will be perfected in the next issue of THE MIRROR.

NEW YORK.

ASIDE from the controversial habit which impulses almost any two individuals who meet when they have nothing to do but talk, and which in its larger field is joined by jealousy when rival cities set about to fling at each other, to boast, and to set each other by the ears, there is really nothing of animus dyed in the wool as between New York and Chicago.

The Western metropolis can of course claim more square miles of territory—some of it slightly improved—than New York can show. It can boast of spectacular business enterprises the like of which New York has not, although New York still retains Wall Street. It can claim artistic distinction in many things, but it cannot claim to be the theatrical fountain head of the continent. New York has no need to assume this superiority, for certain inevitable things precedent have thrust that distinction upon this town.

And while Chicago, with the confidence of a younger brother who has set long distance between himself and his elder, may thrust its tongue in its cheek and speak spitefully, yet Chicago is willing—yea, glad—to enjoy the theatrical things of worth that first are exploited in this city. New York would as willingly—yea, as gladly—enjoy anything like that Chicago might send to it after Chicago had tired thereof.

But it is wearisome to the mind to take cognizance of the assumptions of cities smaller than Chicago as to their own correctness of artistic estimate and the degeneracy of this metropolis. Here we have at the moment from San Francisco a sarcastic reference to New York as an alleged praiser of theatrical rhinestones set in brass and sent forth herefrom with an allegation that they are diamonds held by virgin gold; with an assumption that a recent declaration by an actress that SHAKESPEARE and all classic dramatic lore had been buried here beneath coutemporaneous farce and fustian.

A great majority of the most notable of theatrical ventures will continue to be made in and from New York, as they have been. And New York verdicts thereon will continue to be as valuable, and as earnestly sought, as they have been. And HENRY IRVING will on his next visit to this country—as he will during his present visit—give New York ten weeks of his season—practically one third of his entire time in America—not because he thinks SHAKESPEARE has here been entombed, but because he knows there is more money for him in New York than anywhere else on earth, and be of his work. And other great players with fitting cause he finds here a public appreciation worthy surroundings will continue in the future—as they have in the past—to find profit and appreciation in this city, which is so cosmopolitan and universal in its tastes that while it gives adequate patronage to all of the higher forms of art, it still finds time and furnishes patrons for many things that smaller and less cosmopolite towns naturally do not care for.

A RETIRED and aged circus clown in Nutley, N. J., recently filled several thieves, who had descended upon his fruit orchard, with bird-shot. Perhaps the marauders believed that a jocular habit, long indulged, would lead even a retired clown to load his gun with a joke.

GENERIC speculators are wondering as to the statement recently made by some delver into human history to the effect that through a remote grandmother SHAKESPEARE derived Welsh blood; and upon this proposition a new attempt is making to account for his "bardic powers." To go back still further, it is safe to say that SHAKESPEARE is clearly descended from ADAM; and that there was nothing of human interest from ADAM down of which he had not actual, inspirational, or intuitive knowledge.

PERSONALS.

RHÉA.—While playing recently in Plattsburg, Madame Rhéa addressed the Normal School in that place and was highly complimented by the principal of the institution.

PAUL.—Howard Paul has returned from England, where he has spent the past five months, chiefly in Worcestershire. Mr. Paul has taken rooms for the Winter in 25th Street, near Broadway.

FRENCH.—T. H. French personally superintended the removal of ninety-six orchestra chairs from the Broadway Theatre one day last week and the making thereby of an aisle from the centre door to the stage. Mr. French made this change because of the wish of many of the theatre's patrons to have seats near an aisle, and now every one can be accomodated. There are plenty of chairs left, despite the removal of the number stated. More than 600 persons can be seated on the first floor of the Broadway now.

SUMMERVILLE.—Amelia Summerville, owing to her experiences with The Merry World, is dissatisfied with life on the road, and she is desirous to settle permanently in New York again. Miss Summerville is a great favorite here, and her return will be hailed with delight by the many that have found pleasure in her extremely clever characterizations.

PONISI.—Madame Ponisi, who has permanently retired from the stage, lives now in Washington. She corresponds regularly with "Aunt" Louisa Eldridge and keeps in touch with the progress of affairs theatrical and the movements of her old friends and associates.

HOWARD.—Bronson Howard is diligently at work supervising the rehearsals of his new play, which is to open the season of the Empire stock company in this city. Mr. Howard concentrates all his thought and energy upon a new work from the time he begins to write it until it is delivered over to the critics and the public. High hopes are built upon the piece soon to be viewed at the Empire. It has engaged Mr. Howard's labors during a long period.

BANCROFT.—The *Daily Herald* of Montreal speaks in enthusiastic terms of Frederick Bancroft's engagement at the Queen's Theatre in that city. The *Herald* says among other eulogistic things that Mr. Bancroft is styled "The Prince of Magicians," and as there is no one who contests his right to the title he must be the prince. Mr. Bancroft's tour is ably managed by Clarence Fleming.

HAMPTON.—Mary Hampton has bought a cottage at Rockport, Mass., and has christened it Bohemia.

KREHBIEL.—H. G. Krehbiel, the well-known music critic of the New York *Tribune*, intends to take to lecturing. His first lecture will take place on Nov. 14 in the Chapter Room of Carnegie Hall. The subject will be: "The Programmes of the Philharmonic Society."

CANTOR.—Mrs. Rachel Cantor, said to be the oldest actress in America, is lying at the point of death at the residence of her daughter, Mrs. Wilkinson, at Worcester, Mass.

CLARKE.—Sumner Clarke, who was in the original cast of The Witch, has signed with Manager Gustave Frohman for the coming production of that play.

THURGATE.—Lillian Thurgate has been engaged for a principal part in The Lady Slavey, to be produced at the Casino after the holidays.

PUTNAM.—A military story by George I. Putnam has been dramatized and may be seen this season at a metropolitan theatre. Mr. Putnam is a graduate of West Point and is well known as a military writer.

TAYLOR.—H. S. Taylor sailed for Europe last Wednesday on the *St. Paul*. The object of his trip is to consult with Minnie Palmer concerning her tour here, which is to begin in December, under his management.

CHEVRIER.—A new prima donna, described by the critics as wonderful, has just made her debut in St. Petersburg. Her name is Helene Chevrier.

HICKS.—Seymour Hicks, and his wife, Ella line Terriss, are staying at the Hotel Marlborough. Mr. Hicks is at work on a new musical farce, which George Edwardes may produce in London next season.

GOUNOD.—Charles Gounod is publishing his memoirs in the columns of the *Revue de Paris*. In the current issue he describes the first production of Faust, how the opera was hissed by the audience and how Massenet, who was then a poor player in the orchestra, jumped up from his seat and cried: "Oh, the blockheads! How I'd like to break their heads!"

STEGER.—Julius Steger, who sings the title role in His Excellency, was prevailed upon to shave off his moustache for the production. But he has now begun to let it grow again, as he says he does not see why his own make up should be archaeologically correct when that of the soldiers in the same play is not. Mr. Steger was unhappy without his moustache, so his stage-manager will probably let him wear it.

JOHNSON.—Alice Johnson, the favorite prima donna soprano, writes: "I have had a number of offers through my advertisement in THE MIRROR. The paper grows better, if possible, every week. It is always an authentic source of information and, indispensable to members of the dramatic profession."

MARTINOT.—Sadie Martinot came into town from Boston for a short visit last week. She has composed a gavotte, which Oliver Ditson and Company have published. The gavotte will be tried shortly at Hoyt's Theatre.

MARLOWE.—Julia Marlowe Taber received a fine floral gift from the Century Club of Kansas City on the occasion of the openingt of her engagement there last week.

MARTINETTI.—Ignacio Martinetti will take Leo Detrichstein's place as Zouzou in Trilby when that piece resumes at the Garden a week from next Monday.

TRILBY PRODUCED IN LONDON.

A cable from London announces that the production of Trilby by Beerbohm Tree at the Haymarket Theatre was a great success. The theatre was crowded and many notables were present including the Prince and Princess of Wales, the Duchess of Fife and Prince Nicholas of Greece.

The play, it is said, was received with much applause, but the general verdict was that it was not equal to the New York production with the exception of Mr. Tree, who was pronounced far better than any Svengali seen in America.

Dorothy Baird as Trilby was a disapointment though she seemed to fill Dr. Maurier's ideal. At the end of the third act the now celebrated author threw her an immense bouquet.

THE BOSTONIANS' NEW OPERA.

Oscar Weil's romantic opera, A War Time Wedding, was successfully produced by the Bostonians at the Columbia Theatre, San Francisco, last week Monday night. Barnabee, MacDonald, Jessie Bartlett Davis, Helen Bertram, Eugene Cowles, and George Frothingham scored hits.

The opera was originally called in Mexico. The scene is laid in that country in 1848. It involves an interesting love story with a background of incidents in which United States soldiers, Mexican guerillas, muleteers and others figure.

A STORY WITHOUT FOUNDATION.

A reporter of a morning paper, pressed for copy, took liberties one day last week with the name of Ansburn M. Dickinson, a grandson of the favorite statesman of Henry Clay's period, who for some ime has been A. M. Palmer's representative. The reporter wrote that Mr. Dickinson stuck his walking stick through the spokes of a bicycle wheel to prevent the rider making off after having run down an old man. The story was a pure fabrication. Mr. Dickinson never carries a walking stick, and is not the belligerant person the article would have one believe.

THE HIGHEST POINT.

Last week THE MIRROR's correspondence department broke a record. Previously the greatest number of cities and towns covered in a single issue was 509. In our last number there were reports from 544 places. Not only is this show unequalled in this publication, but it is far in advance of any record ever made by any dramatic paper in the world. No matter how rapidly the theatrical field grows THE MIRROR grows with it.

LETTERS TO THE EDITOR.

PLAY PIRACY IN THE WEST.

MT. PLEASANT, Ia., Oct. 26, 1895.

To the Editor of The Dramatic Mirror:

SIR.—Play piracy in this portion of the West, Iowa, Illinois, Indiana and Wisconsin, is encouraged by the management of theatres in the smaller cities and supported by that class of theatregoers who endorse by liberal patronage the bookings of these unscrupulous persons, to such an extent as to warrant serious attention.

The latest combination of these daring thieves coming under my observation is that of one Beatrice Thorne, who among other plays is presenting A New Woman, which is practically the same play as The New Woman, which Manager Charles Frohman presented at Palmer's Theatre last season, and which Emily Bancker is preparing to produce by arrangement with Manager Frohman in conjunction with Our Flat.

Many managers in the West, I have learned, prefer booking companies playing stolen plays, as they claim the legitimate repertoire companies have worn out the old standard pieces, and they must have something new, but they cannot afford to give companies who pay royalties the terms they demand. Then again they claim that the pirates are frequently willing to rent their theatres outright for an entire week's engagement or give up first money. Several I have spoken of will laugh at the suggestion that they are likely to be prosecuted and held liable for permitting these productions, saying their remoteness from New York protects them.

When it ceases to pay local managers to book pirated plays, play stealing will end. In the extreme South I find managers prejudiced against the practice.

I think if a representative of the American Dramatists' Club would personally visit these places where the pirates thrive the local managers might be influenced to depend upon legitimate attractions and be convinced at the same time that if they refuse to book these people they can at satisfactory terms be able to secure first-class traveling organizations provided they limit the number of bookings weekly to the paying capacity of their respective towns.

I heartily endorse THE MIRROR's policy towards these dishonorable companies, but I think you are combating with the enemy at too long a range.

CHARLES LEONARD FLETCHER.

A TALE OF TROUBLE.

To the Editor of the Dramatic Mirror:

PHILADELPHIA, Oct. 25.

SIR.—We, the undersigned, respectfully ask you to publish this statement in the valuable columns of your widely-read and justly popular paper:

J. C. Henderson, formerly bill-poster of the Bijou Theatre in Reading, Pa., through type-written letters and rainbow promises, succeeded in bringing us on from long distances—in most cases at our own expense. We have never received a single cent from him since going out on Sept. 2. He opened the Grand Opera House, Reading Pa., and the following week, Sept. 9, played the new Norris Theatre at Norristown, Pa.

The plays presented, which are the personal property of our present manager and star, Harry Webber, were very successful; but after our second week out we discovered that Henderson had not only deceived us regarding his financial backing, but had not even a route booked. A meeting of the company was called, and Henderson signed over his scenery to Harry Webber and J. F. Clarke on behalf of the company, under whose skilful management we have since met with some financial and many artistic successes.

In signing over his property and giving his note for salaries due Henderson asked to be retained as property man on a salary of one dollar and-a-half per week and expenses. He filled the position fairly well, particularly in his care of the dogs we carry.

By practicing economy and giving good performances (as managers in Reading, Norristown, Johnstown, Pa., East Liverpool, O., and Greensburg and Altoona, Pa., can vouch) we were getting on a sound financial basis, when we discovered that the wily Henderson had actually sold our scenery (which we held papers for) to a party in Altoona, Pa., for a cash consideration which, to avoid delay in making our next town, we had to pay. Several of the company searched the city with horse whips but could not find him, as he had lost no time in shaking the dust of Altoona from his feet.

Mr. Webber has now got a splendid route booked, and under his efficient management we hope for great success for the balance of the season.

Yours sincerely,

H. L. SOLTER, HAROLD HOLMES,
ALLAN KELLY, HARRY WEBBER,
CARRIE HILLON WEBBER, MASTER WALTER WEBBER,
MRS. HARRY WEBBER, EVA FRENCH.

SCENES FROM CURRENT PLAYS.

DOROTHY DOUGLASS. CONNIE EDISS.

PALMER'S THEATRE: THE SHOP GIRL.—ACT II.

THE SHADOW DANCE.

From a flash-light photograph made especially for THE DRAMATIC MIRROR by Joseph Byron.

THE USHER.

Henry Irving says that the popular idea that the West does not care for Shakespeare is a misconception. His personal experience proves that the best plays are appreciated heartily in that part of the country.

All the American tragedians can corroborate Irving's assertion. Several of them find the West the most profitable territory in the land for Shakespearean performances.

Irving has not yet been South. He will play through there in Mr. Greenwall's theatres this season. I predict confidently that his Southern tour will be stupendously successful, for the Southerners are lovers of fine acting and devoted worshippers at the shrine of William the Divine.

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"Can a man be both author and critic and yet be fair in the latter capacity?" asks the Buffalo *Enquirer*.

It all depends upon the man, I should say.

The writer who has sufficient ability, accuracy of judgment and personal character to be fit to occupy the critic's post most assuredly loses neither his independence nor his fairness when he enters into the field of authorship and is himself exposed to the criticism of others.

A man who does not possess the qualifications I have described should never be permitted to discharge the duties of a dramatic critic.

As a matter of fact, the most impartial and the most distinguished dramatic critics of this country, France, Germany and England have won success at playwriting without impairing, in the slightest degree, their usefulness or their freedom as reviewers of plays and players.

✣

Albert Smith's name appeared on the bills of the Garden Theatre while The Cricket on the Hearth was being played there by Jefferson, as the dramatizer of Dickens' story. Smith has wellnigh passed out of memory save for the resurrection now and then of one of his inimitable bon mots or for the occasional appearance of his works on the tables of second-hand bookstores.

And yet Smith was a man of remarkable powers as a humorist. His monologue entertainments were immensely good, it is said; his gifts as a table companion were wonderfully versatile, while his novels—especially "Mr. Ledbury," which is not far behind "Pickwick Papers"—showed a comic genius not often excelled.

Albert Smith had the misfortune to be a contemporary of Charles Dickens, whose light burned too brightly to admit of successful rivalry. To Smith Dickens was little less than a fetich, and Dickens at first had a sneaking dislike of him, accusing him of being an imitator. Albert Smith was quite original enough to stand on his own platform.

Later Dickens gave a long-courted friendship to his generously loyal admirer.

✣

In his individual work Mr. Jefferson is a great artist, but he is far from artistic in respect to his surroundings. Even so settled and composed an actor as he undoubtedly is in almost any circumstances must have viewed with dismay the general characteristics of the performance of Rip Van Winkle at the Garden last Thursday night.

The scenery was of the shabbiest, poorest description. It might have been bought at a sheriff's sale of the contents of a jaytown "opera house," so bad was it.

But worse than that, the scenes were handled in the clumsiest manner. Drops got entangled with wings in the hoisting process with extraordinary perversity. The village of Falling Water—represented by a long set-piece on which there was grass of the color of billiard-table cloth and two or three up-to-date houses—which had done service in Act One, in Act Three rebelled disastrously. In the middle of one of Rip's best scenes it began to wobble and with strange noises it finally fell forward where it lay until it was placed again in a horizontal position.

Mr. Jefferson, who saw this scenic earthquake plainly, was not in the least disturbed by it. Indeed, his serenity in the face of the bad acting of the major portion of his company and the bungling manipulation of the third-rate scenery was little less than sublime.

It was a striking tribute to Mr. Jefferson's art that he was able to exert his spell over the public in spite of these drawbacks—many of which, I fear, were traceable directly to his own *laisser aller*.

✣

Last Monday night The Dazzler began what was to have been a week's engagement at the Louisville Grand Opera House. After the curtain fell on the last act of the piece, Mr. Pelton, manager of the theatre, informed the company that he would not allow another performance to be given in his house, stating that the entertainment was not up to his standard.

This naturally occasioned a lively discussion, but the manager stood firm, and the theatre was dark on Tuesday night. Of course, the proprietor of The Dazzler threatens a lawsuit, but up to the time that this paragraph is written it has not appeared that he has taken such action.

Without going into the question of whether this particular company is unworthy to fulfil an engagement at a house like the Louisville Grand, it is nevertheless undoubtedly true that a good many companies which, during the booking season, are made the subject of lavish promises on the part of their promoters, are deserving of just such summary treatment as Mr. Pelton applied in this case. Were theatre managers generally to emulate his example there would be a higher standard preserved among traveling companies, and efforts to deceive and defraud the public would meet with speedy failure.

On the other hand, if traveling managers were to cancel with equal promptness dates in houses which are dirty behind the scenes, cursed with local deadheadism, and otherwise mismanaged, there would doubtless be a desirable improvement in that direction, also.

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A writer in an English periodical asserts that the best dramatic work done in America so far has come from women, and gives as examples The Dance of Death, by Emma Lazarus; Giles Corey, Yeoman, by Mary E. Wilkins; Athelwold, by Amelie Rives; and Valeria, by Miss Munroe.

This British critic is curiously unfortunate in his choice of examples. None of the plays he mentioned, except that by Miss Wilkins, which was presented only in the series of faddish performances of the late Theatre of Arts and Letters—has seen the footlights. Pieces that are simple literary productions written in the dramatic style are not plays, in the true sense of the word. Boucicault used to say that a piece cannot be called a play until it has been presented to the public, as it is incomplete until it finds interpretation and is subjected to the judgment of an audience.

Splendid work of a practical kind has been done by the real American women dramatists, some of whose plays at the present time are running successfully. It is to them and not to the literary women who have written stories in a dialogue form that the praise bestowed by the English critic is due.

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The spread of the bicycle craze has reached the Thrilby Burlesque company, which recently organized a wheeling club that already numbers twenty members. Elvia Crox is the president, Louis Wesley is the first lieutenant, and Gertrude Murray is director.

The women of the club have adopted dark grey bloomers and the men's uniform is navy blue. Each week the club has a run of considerable length, usually on Thursday afternoon.

Recently the members, after finishing their engagement at St. Paul, rode to Minneapolis on their wheels, but it is not likely that during the season the management will save a considerable amount of money in railroad fares through the new amusement of the burlesquers.

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Mary Anderson has written her reminiscences which, under the title of "A Few Memories," will be published next year by the Harpers. Meanwhile, the *North American Review* has secured the privilege of publishing three chapters from the advance sheets of the book, the first of which appears in the number for the current month under the caption, "The Girlhood of an Actress."

To judge from this foretaste, the coming volume will be a delightful addition to the literature of the stage. It is charmingly written, and it possesses simplicity and a delicate sense of humor, besides the marks of a fine and sensitive character.

Miss Anderson, or, to give her her married name, Mrs. De Navarro, describes her early training, which was scarcely that to broaden the intellect of a woman destined to make her mark in the world, but which was wholesome and not free from contact with those edges of poverty that are valuable in shaping character and in bringing even a child face to face with the stern realities of human existence.

She tells how, at the age of twelve, she first heard the name of Shakespeare, and listening to Hamlet, read by her step-father, was fired with a determination to make a career for herself on the stage. From this purpose she could not be turned, and in Dr. Griffen she found a staunch ally.

It was Edwin Booth who first revealed to her the great purposes of the stage. "I am proud to own my awakening to the possibilities of dramatic art to such a master," she says.

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The first wise direction Mary Anderson received came from Charlotte Cushman. The girl was taken by her mother and an actor whose acquaintance they had made to recite for Miss Cushman.

The trial took place in the parlor of a Cincinnati hotel. Cushman was pleased with the youthful exhibition and then gave the girl the following sound advice:

"Do not begin at the bottom of the ladder, for I believe the drudgery of small parts, in a stock company without encouragement, often under the direction of coarse nature, would be crushing to you. As a rule, I advocate beginning at the lowest round, and I believe you will gain more by continuing as you have begun. Only go to my friend, George Vandenhoff, and tell him from me that he is to clip and tame you generally. I prophesy a future for you, if you continue working earnestly. God be with you! Doubtless in a year or two you will be before the public. May I be there to see your success!"

Miss Anderson adds: "With a hearty farewell she stalked out of the room. That was our first and last interview. In her almost brusque manner she had led me to the right path. In two year's time I had made my debut upon the stage, and she, the greatest of all American actresses, was sleeping her last sleep in a laurel-covered grave at Mount Auburn."

HOW IT'S DONE IN VICTORIA, TEX.

The dramatic editor of a Houston Exchange sends THE MIRROR a rich specimen of advance work from the Victoria, Texas, *Times* of a recent date. Our correspondent says that the notice in question has excited his unbounded admiration, and he is unwilling that the genius it reveals should go unrecognized. Here it is in all its pristine originality:

THE SEASON TO OPEN.

To-morrow night will bring about the opening of the theatrical season at Hauschild's Opera House, on which occasion will be presented Henry J. Bryon's masterpiece "A party by the name of Johnson." The play is on the order of a comic drama with a cleverly woven plot, which never allows the interest of the spectator to lag for a single moment. It has in it all the elements of a successful play. Laughter, tears, comedy, relapsing into merriment to be clouded in an instant by pathos. "A party by the name of Johnson" has served as a medium for the actors' art for the last forty years. Among those who have been most able in this play are Sir Henry Irvin and Mr. Chas. Window, in the days of the old Queens theatre London.

J. K. EMMET'S TOMBSTONE.

J. K. Emmet left a large fortune, but the fine tombstone that surmounts his grave in the Albany Rural Cemetery has not been paid for. At Albany, the other day, the Empire Granite Company brought suit against the dead actor's son to recover the price of the stone. No defence was made, and judgment was given by the court in the plaintiffs' favor for the sum of $1,402.

THE NORTHERN LIGHTS PRODUCTION.

Messrs. Atkinson and Calder will produce Northern Lights at the Bowdoin Square Theatre, Boston, next Tuesday night, and not Monday, as has been announced. Among the new engagements for this company are: Harry Mills, Mart Heisey, Harry Gwynette, Miss Callahan, and Grace Atwell.

AT THE THEATRES.

Abbey's Theatre.—Macbeth.

Duncan	Mr. Howe
Malcolm	Ben. Webster
Donalbain	Ailsa Craig
Macbeth	Henry Irving
Banquo	Mr. Macklin
Macduff	F. Cooper
Lennox	Martin Harvey
Ross	Mr. Tyars
Menteith	G Taylor
Angus	Mr. Reynolds
Cattness	Mr. Howard
Fleance	Mr. Byrne
Siward	Mr. Tabb
Seyton	Mr. Lacy
Two other officers	Mr. Rivington, Mr. Marion
A Doctor	Fuller Mellish
A Sergeant	G. Black
A Porter	Mr. Johnson
A Messenger	L. Belmore
An Attendent	Mr. Cushing
Murderers	Mr. Hemstock, Mr. Carter
Gentlewoman	May Whitty
A Servant	Miss Foster
Lady Macbeth	Ellen Terry
Hecate	Miss Hallett
1st Witch	Mr. Valentine
2d Witch	Mr. Hague
3d Witch	Mr. Archer

Apparations, Mr. Baird Master Byrne, and Miss Holland.

Henry Irving re-entered Abbey's Theatre last Tuesday with Macbeth, which had not before been illustrated by him in this country.

If there had been any doubt as to this actor's supremacy in the theatre of his time, that doubt was dispelled long before the curtain fell.

We know of the remote theatrical past only from tradition, and tradition is increasingly kind to the dead, while it discourages the living. Of the more recent past we know from memory of actors who have passed away, and such is loyalty to the favorites of a younger age that those who live and do are r compensed by appreciation in a niggardly way when comparison of their work is made with the endeavor of those who are now silent.

It is the province of petty criticism to smartly single out a false note in a characterization; to point with a show of relative learning a failure or an error in unessential material details. But it is the duty of unbiased observation to record of the presentation of a play whether that presentation is on the whole better than the best that has ever before been seen of the play. There is no record, no tradition, and no memory of any illustration of Macbeth in this country—or, for that matter, anywhere—that could for a moment compare with the description of the tragedy presented by that marvelous master of the stage, Henry Irving.

Irving is a great actor. There are parts to whose illustration he brings, aside from a personality so fit as to suggest that they were written for him, an interpretative faculty uniquely and perfectly satisfying. Although he himself has declared that the actor must calculate, measure, adjust, practice and labor with infinite pains for certain results, there is yet in various of his characterizations a something that will impress the most analytical observer—as opposed to the witness who concretely employs only the imagination—as born of genius itself. The matter of fact auditor, with a tendency for infinitessimal estimate, may still assume that all genius is but another name for the ability to concentrate with exceptional results even upon the most prosaic object; yet the more poetic and less exact admirer of Irving's work will insist that in such plays as Louis XI., The Bells, and The Lyons Mail he displays nothing short of genius itself in its imaginative phase, the actor's physical fitnesses perhaps adding to an illusion which he himself may assert is otherwise but the result of infinite pains.

But when it is said that Irving is a great actor, nothing more than an incident of his theatrical pre-eminence has been expressed. If his simple embodiment of a character stood isolated, in some roles greatness might be denied to him by his friends. But his dominance and his mastery—why not his genius?—go to everything in the theatre. Had he not been the greatest figure on the stage to-day, the traditions and the memories of Macbeth, the play would not have been eclipsed by the Macbeth that he has made known.

The student who reads Macbeth by library light alone may have ideals as to the corporeal Macbeth, his consort, and the other potent persons in the tragedy; and the student's imagining may conjure sympathetically—yet necessarily with indefiniteness—the scenes in which the awful story moves.

It remained, however, to Irving's genius for totality, his marvellous ability for collectiveness, to assemble all the components and to devise and realize all the symmetries of detail that picture the drama particularly and as a whole.

In the representations of Macbeth before seen, even those most elaborately attempted, the changing scenes were but so much apparent canvas daubed with theatrical conventionality and "shifted" laboriously; with moving figures that mainly might have been respectable—some one of them perhaps great—in accomplishment, yet with supernumerary persons all too patently supernumerary.

This master of stagecraft enforces illusion. The "open place" of the first scene at once induces a shiver of apprehension as to the disturbances of nature the witches appear. The camp, the heath, the palace, the castle of Macbeth, the spaces thereabout in subsequent scenes, the cavern, the plains that offer room for the imagination and space for war, all seem real. Every exterior painting disclosed—even to "a country lane in England"—simulates so veritably that the spectator is mentally there.

Throughout the play the scenes are pervaded by that dullness of light so characteristic of the architecture and so symbolic of the half barbarism of the time. Without the walls of the heavy-browed castle, and in its courts, as within its chambers, there are shadows and gloom; and even the banquet scene is fittingly made ghostly and ghastly by the fitful blazing of the moving links. The chiaroscuro, in fact, is as perfect as the atmosphere of the spectacle is integral and convincing. And to this result the minor living details superimposed by productive genius upon the poem itself are powerful even in their simplicities. Nothing short of a universality of mastery could assemble and form these in symmetry with the impressive perspectives of the inanimate pictures provided, and make the whole superstructure sympathetic with the great tones and moods of Shakespeare's lines. Every figurant and every supernumerary group, whether a sinister hanger-on of individual murder or an array of soldiery, in mein, in march and in attire, fits the sublimity of the words of the tragedy. Mastery is everywhere in the things that make effective theatric show.

And Macbeth himself? If among the audience there are those who make all-potent the mere pronouncing of words with elocutionary formality, yet with secondary regard for living values that must in speech run into and become a part of every physical movement—if there are those, in short, who forget that speech itself is artificial and that there is natural expression at times more eloquent of meaning—there are no doubt moments in the play when Irving will displease them. For Irving does not in Macbeth give all of that formality and coherence in reading that he gives in various other parts. Yet it is doubtful if there ever was a Macbeth on the stage who to the appreciative mind—even to the lover of all the grand vocality of Shakespeare—developed more of prime significance in the character than Irving develops. At moments of natural vehemence and at times of the strange terrors that beset Macbeth there is a vocal aberration that fits the instant, yet there is not one of the great sentences that so characterize Macbeth for wonderful and vivid imagination that Irving does not pronounce pregnantly and supplement with something gesticular so graphic as to electrically light it to new intelligence.

From the moment when Irving as Macbeth enters the scene on the heath and with vital meaning pronounces the words:

"So foul and fair a day I have not seen,"

to the final catastrophe his acting gives new values to this character—values that the most alert of even uncommonly studious minds have never conceived.

We have been wont to appreciate and praise Latin players who have in gesture and facial mobility expressed what their tongues were unable to convey to our knowledge. The face of Irving in Macbeth, illustrates every shade of feeling that Shakespeare's phaseology describes, and taken in its entirety his personation is without doubt the most poetically exalted and withal one of the most vital and consistent that the stage has seen. It is also original in its breadth of meaning and its fineness of detail. It is a fit figure for the frame Irving himself has fashioned for it.

There is a charm about Ellen Terry that graces every character essayed by her. As Lady Macbeth she does not show the masculinity of mental fibre and the stage force that have usually been associated with the part. But she makes a pictorially majestic queen, her reposes are wonderful, and she really lacks little—except by comparison—in the periods of passion. Miss Terry's personation is gilded throughout by her golden art of pleasing. In the somnambulistic scene she undoubtedly surpasses any actress seen in this city for simple yet profoundly pathetic force.

The venerable Howe is an ideal Duncan. Ben Webster is the Malcolm, Mr. Macklin the Banquo, and Mr. Cooper the Macduff. These players are all well suited to their parts; and in the minor characters the drama is peopled admirably.

The incidental music by Sir Arther Sullivan is marvelously sympathetic with the subject, and adds uniquely to the effects of the tragedy.

Garden.—Rip Van Winkle.

On Thursday evening Mr. Jefferson, in deference to the never-ending public desire for Rip Van Winkle, revived that piece at the Garden Theatre. Although the rain pelted down just at the hour when people prepare for theatregoing, and although damp coats and wraps and dripping umbrellas gave a tinge of humidity to the auditorium, a large audience enjoyed the performance as hugely as it ever was enjoyed. Among the spectators we noticed a large number of elderly people, who had doubtless laughed and cried many a time over the Catskill vagabond, and many boys and girls besides who were being introduced to the enchantment of Mr. Jefferson's exquisite art for the first time.

Rip wears well. The old play, though a trifle archaic in construction, is perennially interesting, aside from its great value as a medium for one of the most remarkable of stage creations. The familiar points of the dialogue seem to retain their freshness and the cunningly dressed incidents stand as a lasting testimony to the skilful hand of Boucicault, that fashioned them.

Mr. Jefferson's impersonation loses nothing of its many admirable qualities with the progress of time. Its ingenous simplicity, its perfection of detail, its picturesqueness, its humor and its pathos are presented in all their pristine charm and delightfulness. The heart reaching tenderness of Rip's farewell; the curiously whimsical drollery of the scene with the spirits of Hudson's crew; the picture of the awakened sleeper on the brow of the mountain straining his eyes toward the village in the valley beneath; the scene of Meenie's recognition—all these and countless other elements of this marvelously fine characterization are mingled with the same effectiveness that all American playgoers know so well. A great artist is Mr. Jefferson, and in nothing do his powers and accomplishments find better illustration than in Rip Van Winkle.

Mary Shaw did not strike the true note as Gretchen. Her acting is saturated with the spirit of modernity, and her methods scarcely suit the old-fashioned role of Rip's long-suffering spouse. John Jack was a capital Derrick Van Beekman. The rest of the cast was not altogether satisfying.

The prompter's voice was heard frequently during the evening. The stage-management was atrocious and the scenery was handled so clumsily as to mar seriously the pleasure of the audience.

Irving Place.—Grossstadtluft.

Grossstadtluft, which was presented at the Irving Place Theatre last Thursday evening is the comedy with which Manager Heinrich Conreid opened his first season at the house on Sept. 30, 1893. The authors of the comedy are Oscar Blumenthal and Gustave Kadelberg. An English adaptation of Grossstadtluft has beeen presented at Daly's Theatre under the title of The Test Case.

The cast last Thursday included most of the performers who interpreted the comedy at its first representation here.

The new comers were Max Bird, who personated Walter Lenz, and Bertha Kuhn who appeared as Antoine.

The humorous incidents of the piece were set forth with mirth provoking results, and the performance throughout was heartily enjoyed by an appreciative audience.

Max Halbe's love play, Jugend, was revived on Friday evening, and drew a full house. Grossstadtluft was repeated at the Saturday matinee.

Next Thursday Zwei Wappen, a new farcical comedy by Blumenthal and Kadelburg, will be produced for the first time in America.

On Friday night Die Raeuber will be presented in honor of Schiller's birthday, when Manager Heinrich Conreid will be seen for the first time in many years in his successful character role of Franz Moor.

Hoboken.—Lyric Theatre.

Frank Bush in Girl Wanted crowded the Lyric to the doors Oct. 24-26. The now familiar sign at the Lyric of standing room only was displayed.

The Girl I Left Behind me followed Oct. 28-30 playing to large crowds at every performance.

Niobe pleased good-sized audiences on Thursday, Friday and Saturday evenings.

George W. Larsen, in The Man About Town, is the attraction here for the first three nights of this week. The piece was originally produced at the Bijou in New York. On Friday and Saturday, Burt Haverly and Laura Biggar will appear in Hoyt's great success, A Trip to Chinatown, which contains a number of up-to-date specialties.

Conried's German company will present the Orient Express on Thursday evening.

At Other Houses.

Broadway.—Various new features have been added to the performance of His Excellency at the Broadway. This attraction continues in favor with theatregoers who enjoy a clever libretto and an operatic entertainment of the first order.

Hoyt's.—The fiftieth performance of The Gay Parisians is due at Hoyt's on Monday evening, Nov. 11, when choice souvenirs are to be distributed.

Academy of Music.—A new Derby race scene is to be given in the last act of The Sporting Duchess next week. There will be an extra matinee on Election Day in addition to the usual matinee on Wednesday and Saturday.

People's.—In a Big City is next week's attraction at the People's Theatre.

Star.—The production of Charles Barnard's Roman comedy, The year One, is announced to take place without fail at the Star Theatre this (Saturday) evening. The comedy will present Neil Burgess, the new lessee and manager of the house, in a dual role.

Daly's.—Hansel and Gretel is approaching the end of its run at Daly's. Children are entitled to reserved seats at half price at all performances.

Lyceum.—E. H. Sothern in The Prisoner of Zenda is meeting with continued box-office prosperity at the Lyceum Theatre.

Casino.—The Casino, reconstructed and fireproof is to reopen next Monday evening with the Frank Daniels Opera company in the first metropolitan production of The Wizard of The Nile.

Palmer's.—The Shop Girl has captured public patronage at Palmer's, and its army of pretty girls are the talk of the town.

Empire.—Fashionable audiences assemble nightly at this house to enjoy the neat comedy work of John Drew and the archness of Maud Adams in Christopher, Jr.

Herald Square.—The Heart of Maryland is drawing full houses at the Herald Square at every performance.

Columbus.—The Land of the Living is next week's attraction at the Columbus Theatre.

Bijou.—May Irwin will terminate her successful engagement in The Widow Jones at the Bijou next Saturday night.

American.—In Sight of St. Paul's is the incoming attraction at the American next week.

Garrick.—Leonardo will be succeeded at the Garrick on Monday evening, Nov. 11, by Marie Jansen in her new musical comedy, The Merry Countess. The company will include Edwin Stevens, Dan Daly, Maud Granger, and Charles Dickson.

Harlem Opera House.—Sowing the Wind is billed at the Harlem Opera House next week.

Grand.—West side audiences will have an opportunity next week to see James C. Roach in Rory of the Hill.

Nearly all the theatres in New York will have an extra matinee on election day.

BROOKLYN THEATRES.

Columbia.—The Masqueraders.

Charles Frohman's Empire Theatre stock company in The Masqueraders is the attraction this week. The company is the same as it was in New York, and includes Henry Miller, Viola Allen, William Faversham, May Robson, Robert Edeson, Gertrude Reynolds, and J. E. Dodson. Next week, Sowing the Wind.

Montauk.—Gismonda.

Full houses were the rule here last week, and Fanny Davenport's production of Sardou's Gismonda has been praised on all sides. Melbourne MacDowell has made a strong impression as Almerio. The play stays this week, and the marvellous scenic effects and strong acting will doubtless serve to fill the theatre. Arthur Elliott deserves special mention for his work as the Bishop.

Park.—Pudd'nhead Wilson.

Mark Twain's clever story, as dramatized by Frank Mayo, played to splendid business last week, and the outlook is promising for this week. Mr. Mayo's acting in the character of Pudd'nhead has been highly praised by the local critics.

Considerable interest is being manifested in the coming engagement of Minnie Maddern Fiske, who opens here on Monday next in The Queen of Liars.

Amphion.—Fleur de Lis.

Della Fox is a prime favorite with Brooklynites, and the indications are that her engagement here, in her new opera Fleur de Lis, will be highly successful. Jefferson De Angelis is fun-maker in chief, and a large and efficient chorus and special scenery and accessories are promised.

Grand Opera House.—A Gay Old Boy.

Joseph Hart opens to-night for a week, in his new comedy, A Gay Old Boy. The piece is interspersed with specialties and songs and is said to be very amusing.

Bijou.—On the Mississippi.

On the Mississippi, a melodrama which was seen here last season, opens here to-night for a week's engagement.

THE SCHILLER THEATRE.

In another column will be found a cut of the Schiller Theatre, Chicago, the handsomest playhouse in the West. This theatre was leased by Gustave Frohman last September, and is ably managed by Ira J. Lamotte. Mr. Frohman intends to make the Schiller a production house, and the announcement of this purpose has created considerable interest. The initial production will occur on Nov. 18, when Marie Hubert will be seen in an elaborate presentation of The Witch.

PHILADELPHIANS APPLAUD MR. CALLAHAN.

Joseph Callahan played Mephisto in Faust at the People's Theatre, Philadelphia, last week. On the opening night the young and successful actor was honored by a triple call at the close of the play. He was called upon for a speech by the audience, at the conclusion of which he was presented with a laurel crown.

SAID TO THE MIRROR.

Sadie Martinot: "I relinquished the part in In Sight of St. Paul's at the first rehearsal because when we came to the great scene between the two women at the end of the fourth act the stage-manager, to my utter surprise and dismay, suddenly said, 'I think I will allow you ladies to arrange this between you.' Whereupon Miss Rigl immediately assumed authority and began teaching me the scene as if I were an automaton or a puppet, which I very promptly resented. I laid down the part and walked out of the theatre. I shall very probably go on the New England tour as I originally intended."

John E. Williams: "I am pleased to say that the business of Joseph Callahan's new Faust company has exceeded our expectations so far. Last week at the People's, Mr. Callahan opened to S. R. O., and met with an enthusiastic reception."

John W. Dunne: "The reports concerning the closing of Gladys Wallis were as absurd as they were false. I make it a rule never to contradict such reports, for it only serves to draw the attention to the rumor of people who never saw the original statement. Both Miss Wallis and Joseph Cawthorne are doing excellent business."

A. L. Fanshawe: "I have withdrawn my drama, Darius Green, from the Frost and Fanshawe company and returned to repertoire for the present. I shall soon, however, retire from the partnership and stage and arrange this play. I have just completed a comedy-drama entitled A Mixed Up Affair."

James J. Brady: "The Mirror was imposed upon last week in the matter concerning a recent member of Mr. Seabrooke's company. The woman in question I declined to sign a receipt for her last week's salary with Mr. Seabrooke's name in this document. She had done so without a word of objection until the close of her engagement. Of course, under this circumstance, I could do nothing but refuse to pay her. Her salary and railroad fare to New York were tendered several times before witnesses. The same are now at her command. Our company is congenial and will separately, if need be, confirm my word, that all are paid promptly and deeply happy in their association."

THE CARNEGIE LYCEUM.

The American Academy of the Dramatic Arts has removed from the Berkeley Lyceum to Carnegie Hall, where a fire-proof theatre is being built of steel, iron and terra-cotta, and provided entirely with asbestos scenery and curtains. By arrangement with the Music Hall company the managers have leased the hall formerly known as "The Recital Hall" on the corner of Seventh Avenue and Fifty-seventh Street while the work of reconstruction is in progress, and which will be completed Nov. 15.

The theatre will be known as the Carnegie Lyceum. It will be devoted to the uses of amateur dramatic societies, lectures, concerts, tableaux, and fashionable entertainments of all kinds. The stage will be large enough to meet every requirement. The depth will be 28 feet, the proscenium opening 28 feet.

The Comedy Club and the Students' Club will give performances here, and arrangements are pending with various other clubs and amateur dramatic societies. The terms will not be increased over those offered heretofore. The rental will include all service such as box-office attachés, head stage carpenter, electrician, all stage hands, door-keepers, ushers, maids, cloak-room attendants, footmen, etc., programmes (if desired), coupon tickets, admission tickets, etc., all scenery, properties and appliances necessary. This will relieve the management of societies and clubs of all details other than the actual performers upon the stage.

MR. CALDER EXPLAINS.

It was said last week that Sadie Martinot, who had been engaged to replace Sydney Armstrong in In Sight of St. Paul's during its engagement in this city, took offence at advice given her at a rehearsal by Emily Rigl and when she was not sustained by the management she handed in her resignation.

"As Miss Martinot seems to wish to give publicity to a matter which, in my opinion, can have but little interest to the public, she should at least state the facts," says Manager William Calder to The Mirror.

"Miss Martinot's statements are incorrect. Miss Rigl had nothing whatever to do with the lady's giving up the part. Miss Martinot declined to play the part except in her own way which, of course, I could not allow. In consequence, Miss Martinot threw down the manuscript and left the theatre."

AN INTERESTING BOOK.

One of the most unique volumes that has ever come from the printing press is the "Encyclopædia of Comedy," by J. Melville Janson, which has just been published by the author, who has had twenty years experience in the minstrel and comedy world. It is a collection of witty sayings, gags, cross gags, humorous poetry, monologues, funny stories, boys' compositions, stump speeches, toasts, miscellaneous sketches and funny matter of every description, and is intended as a help and reference book for minstrels, entertainers and comedians. It contains every joke that has been used on the stage since the original minstrel boy tore the chords of his harp asunder. There is also a great deal of new matter which ought to prove highly interesting to comedians in every branch of the profession. The book is printed on good paper, and bound in cloth with an elaborate cover-design.

HALL CAINE ENTERTAINED.

Hall Caine was entertained at dinner on Friday evening last by the members of the Aldine Club at their rooms, 75 Fifth Avenue.

Eighty persons were present, among them being Hamilton M. Mabie, Edward Eggleston, George W. Cable, Thomas Nelson Page, Frank R. Stockton, Richard Watson Gilder, and Julian Ralph.

REPORTS OF FAILURES.

The A Fatted Calf company closed season at New Orleans on the 26th ult., and it is reported that the members of the company had to pay their own fares back to New York. The manager, Eugene Robinson, is said to have closed the show with one or two days' notice.

The Dr Bell company closed in Norfolk, Conn., on Oct. 26.

THE MARQUETTE AUDITORIUM.

The Marquette Auditorium, Madison, Ia., pop. 10,000, managed by John Downs, opens Nov. 9, is new, elegant and steam-heated, has gas and electricity; proscenium 18 wide; 14 high; capacity 600. Now booking.

PROCTOR'S OPERA HOUSE,

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OPEN TIME FOR STARS AND COMBINATIONS

Nov. 19, 22, 26, 29, Dec. 5, 11, 14, 16 to 20, 23, 27, 28, 30, 31, Jan. 2 to 17, 21, 22, 24, 25, 28, Feb. 3 to 6, 10, 11, 12, 14 to 21, March 2 to 6, 10 to 14, 19, 21, 23 to 27, 30.

PROCTOR'S LELAND OPERA HOUSE

ALBANY, N. Y.

OPEN TIME

Nov. 5, 6, 13, 14, 16, 18, 19, 20, 25, 26, 27, Dec. 5, 10, 11, 12, 16, 17, 18, 19, 23 to 28, 31, Jan. 1, 2, 6 to 10, 13, 14, 15, 20, 23, 29, 30, Feb. 3 to 12, 17 to 22, March 2 to 5, 7, 9, 10, 11, 16, 17, 18, 25, 30, 31.

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Feb. 1, 3, 5, 6, 7, 8, 10, 11, 17, 20, 21, 22, 24, 25, 27, 28, 29.
Mar. 2, 3, 4, 5, 6, 9, 10, 11, 12, 16, 17, 18, 19, 20, 23, 24 25, 26, 27, 30, 31.
April 1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 13, 14, 15, 16, 17, 18, 22, 23, 24, 25, 27, 28, 29, 30.
May 1, 2, 4, 5, 6, 7, 9, 11, 12, 15, 16, 18, 19, 20, 21, 22, 23, 25, 26, 27, 28, 29, 30.

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DAVID R. YOUNG

AS GENERAL LAUGHLIN.

What a Western Critic Says of His Performance:

"For Fair Virginia" is a pretty play and has the merit of having its characters portray human nature faithfully. David R. Young, who is a potent factor in the play and who gives it much of its life and action, clothes the villian in a different garb than do most acters. Mr. Young believes that many men who go down to eternal disgrace may have an abundance of fine feelings and still fall by reason of one great weakness. He makes of John Laughlin, the confederate general, a character that almost attracts sympathy when it is developed how great is his love tar Virginia. John Laughlin sacrificed honor and his life in the pursuit of a woman's affection; other men have done the same. Such individuals have the sentimental dominant in his nature. The cool, calculating, steely eyed villian, rarely rushes to his destruction on account of a woman. So Mr. Young made John Laughlin a man of fiery, ardent temperament who was bad enough, but he did not possess a "deadly gleam" in his eye—which is refreshing to record. Mr. Young is a fine actor.

DISENGAGED. Address 142 E. 16th Street, N. Y.

Mark Sullivan

TO LET. Wire at once.

Mirror office.

MATTERS OF FACT.

Manager George N. Burckhalter, of the Park Theatre, Butler, Pa., has the principal holidays, including Thanksgiving, Christmas and New Years, open at his house. The Park is comparatively a new theatre and furnished with all improvements.

Sherman and Morisey, team and character actors, have a new act claimed to be funnier than their famous Jay Circus act. They are at liberty and invite offers for the balance of the season. Their address is 10 Union Square.

Hamilton S. Gordon, 139 Fifth Avenue, has just published "I'm Looking for a Husband," "I Love Her and She Loves Me" and "The Lovers' Quarrel," all claimed to be hits. The first has been sung with much success by Laura Burt.

An original melodrama, allowing for striking scenic effects, is offered for sale. The owner's address is 288 East Long Street, Columbus, O.

"Young Actor," care this office, wants manager or backer for his starring tour in Hamlet, Richard III. and Dr. Jekyll and Mr. Hyde.

Owing to the closing of A. Y. Pearson's Eastern Stock company playing The White Squadron and Land of the Midnight Sun, Marcus Moriarty is at liberty. Mr. Moriarty's line of parts is character and heavies. Besides being a reliable and capable actor, he is also an experienced stage-manager.

Many traveling managers are under the impression that Fishkill-on-Hudson and Matteawan, N. Y., are some distance apart, the two towns however adjoin each other. Peattie's Academy of Music is situated Midway between the two places. Managers Clarke and Peattie have open time in December and January, also Christmas date open.

Chorus women are wanted at once by Clark Brothers, Thirty-first Street and Eighth Avenue.

Helen Von Doenhoff, the operatic contralto is meeting with great success in her special concert engagements. She is now filling engagements in Montreal and Toronto and is repeatedly called upon to respond to double encores.

Edyth Totten is playing Julia Pemberton, the leading part in The Sidewalks of New York. She opened at the Bijou Theatre, Brooklyn, last week. Miss Totten received the part on Saturday and was letter perfect on Monday night.

J. C. Gilbert, of Gilbert and Lynch, managers of the Russwin Lyceum, New Britain, Conn., was in town last week. He has open time in December.

Manager H. E. Morgan, Music Hall, Milford, Mass., has Thanksgiving open to a good attraction.

Walter Dauphin, well known as a song writer, pianist and musical director, is at liberty, having just closed a seventy weeks engagement.

A strong attraction is wanted for Thanksgiving at the New Grand Opera House, Portsmouth, O., by Manager H. S. Grimes.

John T. Condon, who has been a prominent and successful manager in the Northwest for the past fourteen years, has leased the new Power's Opera House at Grand Rapids, Mich. Mr. Condon for the past five years was lessee and manager of the Temple Opera House, Duluth, which was burned a few weeks ago. Luckily, however, he had leased the Powers Opera House about one week before the Temple burned. Grand Rapids has a population of 100,000, is on a direct line from Chicago to Detroit, and in Mr. Condon's hands should prove one of the best paying cities in the country. Manager Condon will book nothing but high class attractions at Powers, and is desirous of hearing from managers of first-class combinations. A list of open time for the balance of this season will be found in another column of this paper.

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1 Father Ambrose, a Catholic priest . . . John Findlay
2 Amooka . . . . . P. Aug. Anderson
(An Indian, devoted to Leontine)
3 Walter Endicott . . . . . Charles Jehlinger
4 Leontine, the Witch . . . . . MARIE HUBERT
5 The Marshall of Salem . . . . . Sumner Lake
6 Martin, citizen of Salem . . . . . Martin Swift
7 Lockwood, citizen of Salem . . . . . Seeley Brown
8 Josiah Englehart, a lawbreaker . . . . James Loan
9 Mercy Maddock, another lawbreaker, Margaret Vares
10 A child, granddaughter of Holden . . Gladys Findlay
11 Holden, a citizen of Salem . . . . . C. W. Couldock
12 Goody Barrat, old woman of Salem . Agnes Findlay
13 Deliverance, her daughter . . . . . Louise J. Mitchell
14 Patrick Mulligan . . . . . Otis Turner
(Skipper of a French bark.)
15 Justice Hawthorne, of Salem . . . Thos. W. Hunter
16 Goody Oliver . . . . . Sarah McVicker
("A respectable woman and peaceful.")
17 Doctor Leyden, father of Liz beth . J. W. Howland
18 Elizabeth Leyden, betrothed to Walter . Maud Banks
19 Chief Justice Stoughton . . . . . J. W. Shannon
20 Jailor, of Salem jail . . . . . Evelyn Evans
21 Clerk of the Court . . . . . J. B. Everham
22 First Carpenter . . . . . Lindsay Strong
23 Second Carpenter . . . . . Percy Barrows
24 Hangman . . . . . Louis Thompson

Priests, Nuns, Soldiers, Citizens of Salem, Etc.

SYNOPSIS OF SCENES:

Time, 1692.

ACT I.—Father Ambrose's Mission. "Whom God hath joined together, let no man put asunder."
ACT II.—The Common in Old Salem. "He is at peace, do with me what you will."
ACT III.—The Old Salem Prison. "Yes, we shall meet again—ponder on Gallows Hill, where you may bid me an eternal farewell.
ACT IV.—The Old Salem Courthouse. "I do not ask for your mercy, but despise it."
(The inconceivably strange questions and answers used in the trial scene were taken directly from the official records of the witchcraft trials.)
ACT V.—Daybreak on Gallows Hill. "'Tis but the stepping stone to an eternal peace."

John Findlay . . . . . Stage Manager
The entire five acts painted by Thos. G. Moses.

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DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A FATTED CALF (Eugene Robinson, manager), Waco, Tex., Nov. 4, Belton 5, Temple 6, Taylor 7, Dallas 8, 9, Greenville 11, Sherman 12, Gainesville 13 Ardmore 14, Denison 15, Paris 16.

A BERRY TIME (Fitz and Webster): Chester, S. C., Nov. 4, Sumter 5, Camden 6, Columbia 7, Newberry 8, Laurens 9, Spartansburg 11, Greenville 12, Anderson 13, Elberton, Ga., 14, Athens 15.

A RAILROAD TICKET: Cincinnati, O., Nov. 4-9, Nashville, Tenn., 11, 12, Chattanooga 13, Atlanta, Ga., 14-16.

A TURKISH BATH (E. H. Macoy, mgr): Albion, Neb., Nov. 8, Sioux Falls, S. D., 16.

ALABAMA (Clement Bainbridge, mgr.): Oskaloosa, Ia., Nov. 4, Galesburg, Ill., 5, Ottawa 6, Streator 7, Bloomington 8 Alton 9, East St. Louis 10, Washington, Ind., 11, Greencastle 12, Crawfordsville 13, Kokomo 14, Logansport 15.

A BOWERY GIRL: Detroit, Mich., Nov. 4-9.

A CONFIRMED WOMAN (Hoyt and McKee, mgrs.): San Francisco, Cal., Nov. 4-9.

A VENTURESOME YANKEE: Providence, R. I., Nov. 4-9.

ADA GRAY: Elizabeth, N. J., Nov. 7.

A TEXAS STEER: La Crosse, Wis., Nov. 5, Cedar Rapids, Ia., 6.

A MONEY ORDER (Jule Walters, mgr.): Philadelphia, Pa., Nov. 4-9, Reading 11-13.

ADA REHAN (Augustin Daly, mgr.): Montreal, P. Q., Nov. 4-9, Toronto, Ont., 11-16, Brooklyn, N. Y., 18-23.

A THOROUGHBRED (George D. Louden, bus. mgr.): Barre, Vt., Nov. 4, Montpelier 5, Burlington 6.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Lynn, Mass., Nov. 9.

ARMSTEAD COMEDY: Dennison, Ia., Nov. 4-9.

ASHLEY MILLER: Lorain, O., Nov. 4, Kent 6.

A BLACK SHEEP (Hoyt and McKee, mgrs.): Syracuse, N. Y., Nov. 6, Utica 7, Albany, 8, Poughkeepsie 9, Providence R. I., 11-16.

ALL THE COMFORTS OF HOME: Cleveland, O., Nov. 4-6.

ANDERSON THEATRE: Cullum, Ill., Nov. 4-9.

A BAGGAGE CHECK (W. S. Butterfield, mgr.): Trenton, N. J., Nov. 5; Chester, Pa., 6, Pottsville 7, Shamokin 8; Mahanoy city 9; Williamsport 11; Elmira, N. Y., 12.

A. Y. PEARSON'S PACIFIC STOCK: Beloit, Wis., Nov. 4-9, Flint, Mich., 11-16, Bay City 18-23.

ARTHUR C. SIDMAN (E. J. Dellinger, mgr.): Adams, Mass., Nov. 4, Rutland, Vt., 7, Montpelier 9, Barre 11, St. Albans 12, Enosburg Falls 14, Newport 15, St. Johnsbury 16, Littleton, N. H., 18, Plymouth 19, Laconia 20 Franklin Falls 21, Lebanon 22, White River Junction, Vt., 23.

ADA VAN ETTA (Charles L. Young, mgr.): Baldwinsville, N. Y., Nov. 4, Attica 9, Warsaw 11, Mt. Morris 12, Dansville 14, Newark 15, Syracuse 18, 19, Penn Yann 20, Watkins 21, Hornellsville 22.

A CAT'S PAW: Brantford, Ont., Nov. 4, Toronto 7-9.

BARNES AND MARVIN'S PLAYERS: Rochester, Minn., Nov. 4-9.

BEN HUR (Walter C. Clark, manager): Johnstown, Pa., Nov. 7-9; Corry 12-14, Auburn, N. Y., 19-22.

BIRDS OF A FEATHER (F. W. Stroh, mgr.): Wheeling, W. Va., Nov. 4-6, York, Pa., 7, Lancaster 8, Wilmington, Del., 11-13; Mauch Chunk, Pa., 14, White Haven 15; Towanda 18, Rochester, N. Y., 21-23.

BLODGETT AND HYDE'S COMEDIANS: Chatham, N. Y., Nov. 4, Philmont 5, Coxsackie 6; Catskill 7; Haverstraw 8; Sing Sing 9.

BONNIE SCOTLAND (Sidney R. Ellis, mgr.): Toledo, O., Nov 4-6, Detroit, Mich., 7-9, East Saginaw 11, Bay City 12, Lansing 13, Grand Rapids 14, Battle Creek 15, Elkhort, Ind., 16, Chicago, Ill., 17-30.

BURMAH: Boston, Mass., Sept. 3—indefinite.

BUBB COMEDY (George H. Bubb, mgr.): Worcester, Mass., Nov. 4-9; Holyoke 11-16.

CHARLES T. ELLIS: Toronto, Ont., Nov. 4-9.

CLAY CLEMENT (Joseph Adelman, mgr.): Shreveport, La., Nov. 5, Marshall, Tex., 6, Palestine 7, Tyler 8.

CARRINGTON DRAMATIC (C. M. Raphun, mgr.): North Adams, Mass., Nov. 4-9.

CHARLES L. DAVIS (Alvin Joslin): Marshall, Tex., Nov. 5, Dallas 6, Sherman 7, Denison 8, Greensville 9, Fort Worth 11, Tyrrell 12, Tyler 13, Palestine 14, Houston 15, Galveston 16.

CORSE PAYTON (David J. Ramage, mgr.) Pomeroy, O., Nov. 4-9, Liverpool 11-16, Beaver Falls, Pa., 18-23.

CROW SISTERS: Shenandoah, Ia., Nov. 4-9.

CRESTON CLARKE: Richmond, Va., Nov. 4, Danville 5, Savannah, Ga., 7, 8, New Orleans, La., 10-16.

COON HOLLOW: Brooklyn, N. Y., Nov. 4-9.

COMPSTON'S PLAYERS (Guenther and Hallenbeck, mgrs.) Beaver Dam, Wis. Nov. 4-9, Monroe 11-16.

CHAUNCEY OLCOTT (Augustus Pitou, mgr.): Pittsburg, Pa., Nov. 4-9, Baltimore, Md., 11-16, Washington, D. C., 18-23.

COTTON KING (Western: W. A. Brady, mgr.): Fort Wayne, Ind., Nov. 6.

COTTON KING (Eastern): Pawtucket, R. I., Nov. 4, Newport 5, New London, Conn., 6, Fall River, Mass., 7-9, Norwich, Conn., 11, New Britain 12, Danbury 13, Northampton, Mass., 14, Holyoke 15, 16, Brooklyn, N. Y., 18-23.

CHARLES A. GARDNER (D.V. Arthur, mgr.): Marshalltown, Ia., Nov. 4, Des Moines 5, Waterloo 6, Decorah 7, Dubuque 8, Davenport 9, Chicago, Ill., 11-16.

CHARLOTTE TITTELL (Wallace Munro, mgr.): Missoula, Mont., Nov. 4, 5, Dillon 6, 7, Pocatello, Idaho, 8, 9, Boise City 11, 12.

CLARA MORRIS: Kansas City, Mo., Nov. 4-9, Chicago, Ill., 11-16.

DONNELLY AND GIRARD: St. Paul, Minn., Nov. 4-9.

DAN MCCARTHY: Paterson, N. J., Nov. 4-6.

DELMONICO'S AT SIX (J. M. Ward, mgr.): Grand Rapids, Mich., Nov. 3-6, Battle Creek, 7, Dowagiac 8, Elkart, Ind., 9, Indianapolis 11-13.

DERBY MASCOT: Springfield, Mass., Nov. 4.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): St. Louis, Mo., Nov. 4-9.

DOWN IN DIXIE: (Davis and Keogh, mgrs.): Cincinnati, O., Nov. 4-9.

DR. HAVEN COMEDY: Pittsburg, Pa., Oct. 28-Nov. 9, Youngstown, O., 11-16.

DANIEL SULLY (The Social Lion): Livingston, Mont., Nov. 4, Bozeman 5, Helena 6, 7, Great Falls 8, 9, Anaconda 11-13, Butte 14-16.

DANNY MANN: Port Huron, Mich., Nov. 2-9.

ELDON'S COMEDIANS: Waynesville, Ill., Nov. 4-9.

EDWARD HARRIGAN (M. W. Hanley, mgr.): Brockton, Mass., Nov. 4, Rockland 5, Chelsea 6, Waltham 7, Dover, N. H., 8, Rochester 9, Portland, Me., 11, 12, Portsmouth, N. H., 13, Newburyport, Mass., 14, Salem 15, Lynn 16, Lowell 18, Haverhill 19, Lawrence, 20.

E. H. SOTHERN (Daniel Frohman, mgr): New York city Sept. 4-Nov. 23.

EMMA WARREN: Yazoo City, Miss., Nov. 4-9, Monroe La., 11-16, Homer 18-23.

ETHEL TUCKER (H. P. Meldon, mgr.): Wilkesbarre, Pa., Nov. 4-9.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): Brooklyn, N. Y., Nov. 4-9.

E. M. AND JOSEPH HOLLAND (Richard Mansfield, mgr.): Boston, Mass., 28-Nov. 16.

EFFIE ELLSLER: Memphis, Tenn., Nov. 4-6, Nashville 7-9.

EMILY BASCKER (Thos. W. Ryley, mgr.): Milwaukee, Wis., Nov. 3-9, Racine 10, Cleveland, O., 14.

EIGHT BELLS (John F. Byrne, mgr.): Syracuse, N. Y., Nov. 4-6, Watertown 7, Oswego 8, Cortland 9, Auburn 11, Ithaca 12, Geneva 13, Canandaigua 14, Elmira 15, Hornellsville 16.

ENGINEER: Washington, D. C., Nov. 4-9.

FAUST (Griffith's; E. A. Church, mgr.): Detroit, Mich., Nov. 4-9, Toronto, Ont., 11-16, Ottawa 18-23.

FAUST (Callahan's; John E. Williams, mgr.): Erie, Pa., Nov. 4, Dunkirk 5, Tonawanda, N. Y., 6, St. Thomas, Ont., 9, Chatham 11, Pontiac, Mich., 12.

FOREPAUGH'S STOCK: Philadelphia, Pa.—indefinite.

FAST MAIL (Northern; Martin Golden, mgr.): Wilkesbarre, Pa., Nov. 5, Honesdale 6, Nanticoke 7, Berwick 8, Hazelton 9, Lausford 11, Mahanoy City 12, Shenandoah 13, Girardville 14, Tamaqua 15, Mt. Carmel 16 Shamokin 18, Danville 20, Bloomsburg 20, Milton 21, Lewisburg 22, Renova 23.

FAST MAIL (Southern; John B. Hogan, mgr.): Brigham, Utah, Nov. 4, Ogden 5, Salt Lake City 6, Provo 7, Park City 8, Rock Spring, Wyo., 9, Rawlins 11, Laramie 12, Cheyenne 13, Greely, Col., 14, Ft. Collins 15, Denver 18-23.

FOR FAIR VIRGINIA (Frank G. Cotter, mgr.): Baltimore, Md., Nov. 4-9.

FANNY DAVENPORT: Brooklyn, N. Y., Oct. 28-Nov. 9.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Chippewa Falls, Wis., Nov. 4, Eau Claire 5, Janesville 6, Belvidere, Ill., 7, Aurora 8, Sterling 9.

FREDERICK BANCROFT (Clarence Flemming, mgr.): Toronto, Ont., Nov. 4-9, Hamilton 11, London 12, St. Thomas 13, Port Huron, Mich., 15, Bay City 16, East Saginaw 18, Flint 19, Grand Rapids 20, 21.

FRAWLEY CO. (T. Daniel Frawley, mgr.): Los Angeles Cal., Oct. 8-Nov. 16.

FANNY RICE (G. W. Purdy, mgr.): Columbus, O., Nov. 4-6, St. Mary's 7, Springfield 8, Anderson, Ind., 9, Indianapolis 11-13, Springfied, Ill., 15, Decatur 16, St. Louis, Mo., 17-23.

GIRARD AVENUE THEATRE STOCK (George Holland, mgr.): Philadelphia, Pa.—indefinite.

GIRL WANTED (Davis and Keogh, mgr.): Newark, N. J., Nov. 4-9.

GLADYS WALLIS (John W. Dunne, mgr.): St. Louis, Mo., Nov. 4-9

GAY PARISIANS (Charles Frohman, mgr.): New York city Sept. 23—indefinite.

GIRL I LEFT BEHIND ME: Newark, N. J., Nov. 4-9, Brooklyn, N. Y., 11-16.

GREEN GOODS MAN (W. E. Gorman, mgr.): Egerton, Mo., Nov. 4, St. Joseph 5, 6, Topeka, Kans., 7, Lawrence 8, Kansas City, Mo., 10-16, Emporia, Kans., 18, Wichita 19, Hutchinson 20, Newton 21, Salina 22, Junction City Col., 23.

GREAT BROOKLYN HANDICAP (Aubrey Mattenthal, mgr.): Cohoes, N.Y., Nov. 4, Amsterdam 5, Gloversville 6, Little Falls 7, Rome 8, Oneida 9, Syracuse 11,12, Lyons 13, Batavia 14, Niagara Falls 15, Detroit, Mich., 17-23.

HENDERSON COMEDY: Canton, O., Nov. 4-9.

HOSS AND HOSS: Warren, O. Nov. 3 New Castle, Pa., 6, Beaver Falls 7, Meadville 9, Cleveland, O., 11-13.

HERRMANN THE GREAT (E. L. Bloom, mgr.): Omaha, Neb., Nov. 8, 9.

HERNE'S SHORE ACRES (William B. Gross, mgr.): Pittsburg, Pa., Nov. 4-9, Washington, D. C., 11-16, Baltimore, Md., 18-23.

HUMAN HEARTS: Nashville Tenn., Nov. 4-6, Louisville, Ky., 7-9.

HOYT'S COMEDY (H. G. Adams, mgr.): Bentonville, Ark., Nov. 4-9.

HARRISON J. WOLFE: Corry, Pa., Nov. 4, Titusville 5, Oil City 6, Franklin Youngstown, O., 8.

HEART OF MARYLAND: New York city Oct. 22—indefinite.

HENRY IRVING: New York city Oct. 29-Dec. 21.

HENNESSY LEROYLE (A. Gruber, mgr.): Cuero, Tex., Nov. 4, 5, Victoria 6-9.

HETTIE BERNARD CHASE: Seattle, Wash., Nov. 4-9.

HELENE MORA: Chicago, Ill., Nov. 3-9.

HANFORD, SPENCER AND O'BRIEN (Edwin P. Beebe, bus. mgr.): Richmond, Va., Nov. 5, 6, Petersburg 7, Norfolk 8, 9.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Amesbury, Mass., Nov. 4, Exeter, N. H., 5, Lowell, Mass., 7-9, Fitchburg 11, South Framingham 12, Franklin 13, Spencer 15.

ION CARROLL'S PLAYERS: Youngstown, O., Nov. 4-9.

IN SIGHT OF ST. PAUL'S: Boston, Mass., Sept. 30-Nov. 2 New York city 4—indefinite.

IN OLD KENTUCKY (No. 1; Jacob Litt, mgr.): Jersey City, N. J., Nov. 4-9, Newark 11-16.

IN OLD KENTUCKY (No. 2; Jacob Litt, mgr.): Lafayette, Ind., Nov. 4, Frankfort 5, Anderson 6, Dayton, O., 7-9.

JULIA MARLOWE-TABER AND ROBERT TABER: (Theodore Bromley, mgr.): Cincinnati, O., Nov. 4-9, Louisville, Ky., 11-13, Lexington 14, Knoxville, Tenn., 15, Chattanooga 16, New Orleans, La., 18-23.

JAMES O'NEILL (W. F. Connor, mgr.): Albany, N. Y., Nov. 4, North Adams, Mass., 5, Northampton 6, Westfield 7, Hartford, Conn., 8, 9, Middletown 11, Worcester, Mass., 12, Woonsocket, R. I., 13, New Bedford, Mass., 14, Newport, R. I., 15, Fall River, Mass., 16, Boston, Mass., 18-24.

JOSIE MILLS: Elyria, O., Nov. 4-9.

JOSEPH HART (A Gay Old Boy; D. W. Truss and Co., mgrs.): Brooklyn, N. Y., Nov. 4-9, Philadelphia, Pa., 11-16, Brooklyn, E. D., 18-23.

JOHN A. VICTOR: Robinson, Ill., Nov. 4-6, Sullivan, Ind., 7-9, Princeton 11-13, Henderson, Ky., 14-16, Owensboro 18, Rockport, Ind., 19, Connelton 20, Washington 21 23.

JOLLY OLD CHUMS: Bloomington, Ill., Nov. 6, Decatur 7.

J. K. EMMET (John F. Sullivan, bus.-mgr.): Rome, Ga., Nov. 4, Birmingham, Ala., 5, Anniston 6, Huntsville 7, Columbia, Tenn., 8, Clarksville 9.

JOE OTT (Star Gazer; A. H. Westfall, mgr.): New Orleans, La., Nov. 3-9, Natchez, Miss., 11, Jackson 12, Vicksburg 13, Memphis, Tenn., 14-16, Springfield, Mo., 18, Joplin 19.

JOHN KERNELL: Troy, N. Y., Nov. 4-6, Hartford, Conn., 7-9

JOHN DREW (Charles Frohman, mgr): New York city Sept. 23—indefinite.

JESSIE MAE HALL (O. M. Hall, mgr.): Joliet, Ill., Nov. 4-9.

JOSEPH JEFFERSON: New York city Oct 14-Nov. 9

JOSEPH MURPHY: Gloversville, N. Y., Nov. 5, Troy 6, Albany 7, Schenectady 8, Auburn 9.

JOHN E. BRENNAN (Tim the Tinker; Frank W. Lane, mgr.): Mount Vernon, N. Y., Nov. 4, Sing Sing 5, Wappinger Falls 6, Rondout 7, Mechanicsville 9, Catskill 11, Schoharie 12, Cobleskill 13, Cooperstown 14, Susquehanna, Pa., 15, Forest City 16.

J. E. TOOLE (Killarney and the Rhine; Edwin Jerome, mgr.): Delphos, O., Nov 4, Van Wert 5, Kendallville, Ind., 6, Elkhart 7, Three Rivers, Mich., 8, Battle Creek 9, Grand Rapids 11-16.

JOHN STAPLETON (Gustave Frohman, manager): Clinton, Ia., Nov. 4, Cedar Rapids 5, Madison, Wis., 8, Louisville, Ky., 11-16.

JOE CAWTHORN (John W. Dunne, manager): Phoenix, Ariz. Nov. 7, San Bernardino, Cal., 8, Los Angeles 11, 12 Pasadena 13, Riverside 14, San Diego 15, 16.

KATIE PUTNAM: Waycross, Ga., Nov. 5, St. Augustine, Fla., 6, Jacksonville 7, Savannah, Ga., 9, Macon 11.

KATE CLAXTON: Washington, D. C., Nov. 4-9.

KATIE EMMETT (Hubert Sackett, mgr.): Minneapolis, Minn., Nov. 4-9.

KATHERINE ROBER: Portland, Me., Nov. 4-9, Bath 11-16, Bangor 18-23.

LOST PARADISE (William Morris): Ruston, La., Nov. 4, Monroe 5, Vicksburg, Miss., 6, Natchez 7, Jackson 8, Meridian 9, Birmingham, Ala., 11, Huntsville 12, Decatur 13, Memphis, Tenn., 14-16.

LANGDON DRAMATIC: Centerville, Md., Nov. 4-9.

LEORA LANE: Spring Valley, Minn., Nov. 4-9.

LILLIAN LEWIS (Joel Marks, mgr.): Jamestown, N. D., Nov. 4, Miles City, Mont., 5, Livingston 7, Bozeman 8, Helena 9, Butte City 11-13, Anaconda 14, Missoula 15, Spokane, Wash., 16, Tacoma 18, 19, Port Townsend 20, Victoria, B. C., 21, 22, Nanaimo 23.

LOUIS JAMES (Wagenhals and Kemper, mgrs.): Sherman, Tex., Nov. 4, Paris 5, Texarkana 6, Hot Springs, Ark., 7, Little Rock 8, 9, Memphis, Tenn., 11-13, Jackson 14, Nashville 15, 16, Bowling Green, Ky., 18, Evansville, Ind., 19, Vincennes 20, Terre Haute 21, Decatur, Ill., 22, Springfield 23.

LAND OF THE LIVING: Harlem, N. Y., Nov. 4-9.

LITTLE TRIXIE (Fred. Robbins, mgr.): Norristown, Pa., Nov. 4-6, Reading 7-9.

LINDSAY'S COMEDIANS: Staunton, Va., Nov. 4-9.

LEWIS MORRISON (E. J. Abram, mgr.): Providence, R. I., Nov. 4-9, Haverhill, Mass., 11, Manchester, N. H., 12, Portland, Me., 13, 14, Augusta 15, Bangor 16, St. John, N. B., 18-20, Halifax, N. S., 21-23.

LIMITED MAIL (Elmer E. Vance, manager): Natchez, Miss., Nov. 5, Jackson 6, Memphis, Tenn., 7-9, Jackson 11, Cairo, Ill., 12, Belleville 13, East St. Louis 14, Litchfield 15, Pana 16, Decatur 18, Effingham 19, Mattoon 20, Paris 21, Brazil, Ind., 22, Anderson 23.

MALONEY'S WEDDING (E. H. Macoy, mgr.): Sioux Falls, S. D., Nov. 4, Cherokee, Ia., 6, Missouri Valley 9, Council Bluffs 10, Glenwood 11.

MORA (Fred Williams, mgr.): Glens Falls, N. Y., Nov. 4-9.

MAY IRWIN (Rich and Harris, mgrs.): New York city Sept. 16-Nov. 16, Philadelphia, Pa., 18-23.

MYLES ARDON (Andrew Mack: D. W. Truss and Co., mgrs.): Montreal, P. Q., Nov. 4-9.

MULLIGAN'S MISHAPS: Fall River, Mass., Nov. 7-9.

MIDNIGHT SPECIAL: Rochester, N. Y., Nov. 4-9.

MILK WHITE FLAG (Hoyt and McKee, mgrs.): Pittsburg, Nov. 4-9.

M'DOODLE AND POODLE (Rice and Barton, mgrs.): Frederick, Md., Nov. 4, Cumberland 5, Grafton, W. Va., 6, Ironton, O., 7, Ashland, Ky., 8, Chillicothe, O., 9, Louisville, Ky., 11-16, Cincinnati, O., 17-23.

MCCARTHY'S MISHAPS (C. F. Luttpine, mgr.): Syracuse, N. Y., Nov. 4-6.

MARKS BROTHERS: Pembroke, Ont., Nov. 4-16.

MAN ABOUT TOWN: Hoboken, N. J., Nov. 4-6, Elizabeth 7.

MRS. POTTER-KYRLE BELLEW (Augustine Daly, mgr.): Philadelphia, Pa., Nov. 4-16.

MIDNIGHT WATCH: Fairfield, Ia., Nov. 5, Mt. Pleasant 6, Fort Madison 7.

MR. AND MRS. ROBERT WAYSH: Port Huron, Mich., Nov. 4-9.

MARIE WAINWRIGHT (Julian Magnus, mgr.): Washington, D. C., Nov. 4-9.

MINNIE MADDERN FISKE (Henry Greenwall and Co., mgrs.): Fort Wayne, Ind., Nov. 4, Jamestown, N. Y., 5, Rochester 6, 7, Albany 8, 9, Brooklyn 11-23

MADAME SANS GENE (Augustin Pitou, mgr.): Cincinnati, O., Nov. 4-9.

MODJESKA (Frank L. Perley, mgr.): Rochester, N. Y., Nov. 4, 5, Ithaca 6; Syracuse 7, 8, Utica 9, Albany 11, Springfield, Mass., 12, Worcester 13, Norwich, Conn., 14 Middletown 15, New Haven 16, Philadelphia, Pa., 18-30.

MR. AND MRS. SEWARD (G. L. Lawrence, mgr.): Connellsville, Pa., Nov. 7-9.

MINNIE LESTER: Ogdensburg, N. Y., Nov. 4-9.

MAUDE HILLMAN (W. G. Snelling, mgr.): Marlboro, Mass., Nov. 4-9, Brocton 11-16, Portsmouth, N. H. 18-23.

MALONEY'S MISHAPS: (Jos. J. Sullivan, mgr.): Apollo, Pa., Nov. 4, Greenville 5, Sharpesville 6, Sharon 7, Beaver 8, New Castle 9, Oil City 11, Union City 12 Corry 13.

NICKERSON COMEDY: Halifax, N. S., Nov. 4-16.

NIOBE (Norcross and Henderson, managers): Catskill, N. Y., Nov. 4, Kingston 6, Newburg 7.

NAT C. GOODWIN (George J. Appleton, mgr.): New York city Sept. 16-Nov. 9, Philadelphia, Pa., 11-23.

NELLIE MCHENRY (The Bicycle Girl; J. B. Delcher, bus. mgr.): Richmond Va., Nov. 7-9.

NEIL AGRAH: Fall River, Mass., Nov. 4-6.

NEIL BURGESS: New York city Nov. 2—indefinite.

OLIVER BYRON (J. P. Johnson, mgr.): Waverly, R. I., Nov. 4, Fall River, Mass, 5, Newport, R. I., 6, New Bedford, Mass., 7, New London, Conn., 8, Waterbury 9, Winsted 11, Meriden 12, South Norwalk, Conn., 13, Stamford 14, Greenwich 15, Portchester, N. Y., 16, New York city 18-23.

OLD RUBE TANNER: Scranton, Pa., Nov. 7-9, Freeland 11, Tamaqua 12, Frackville 14, Reading 15, 16.

OTIS SKINNER: Pittsburg, Pa., Nov. 4-9.

OUR COUNTRY COUSIN (Frank Jones): Palestine, Tex., Nov. 3, Tyler 6, Mineola 7, Waxahachie 8.

OLD GLORY (W. A. Brady, mgr.): Philadelphia, Pa., Nov. 4-9.

O'HOOLIGAN'S MASQUERADE (W. B. Watson, mgr.): Steubenville, O., Nov. 5, Cambridge 6, Columbus 7-9, Lancaster 11, Chillicothe 12, Washington, C. H., 13, Springfield 14, Troy 15, Greenville 16.

OUTCASTS OF A GREAT CITY (Daniel A. Kelly, mgr.): Dayton, O., Nov. 4-6, Soldiers' Home 7, Lima 8, Adrion, Mich., 9, Detroit 11-16.

ON THE BOWERY (Davis and Keogh, mgrs.): Peoria, Ill., Nov. 4, Burlington, Ia., 5, Quincy, Ill., 6, Jacksonville 7, Springfield 8, Decatur 9, St. Louis, Mo., 10-16.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.): Brooklyn, N. Y., Nov. 4-9, Reading, Pa., 11, Williamsport 12, Altoona 13, Johnstown 15, Canton, O., 16, Chicago, Ill., 17-30.

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Eaton Rapids, Mich., Nov. 4, Charlotte 5.

OLGA NETHERSOLE (Charles and Daniel Frohman, mgrs.): Baltimore, Md., Nov. 4-9.

ONLY A FARMER'S DAUGHTER (Josh. Ogden, mgr.): Columbus, Tenn., Nov. 4, Murfreesboro 5, Winchester 6, Decatur, Ala., 7, Huntsville 8, Dalton, Ga., 9.

PUDD'NHEAD WILSON: Brooklyn, N. Y., Oct. 21-Nov. 9, Jersey City, N. J., 11-16, Boston, Mass., 18-30.

PETER F. DAILEY (The Night Clerk, Rich and Harris, mgrs.): Buffalo, N. Y., Nov. 4-6, Syracuse 7, Troy 8.

PAY TRAIN (E. B. Tilton, mgr.): North Platte, Neb., Nov. 4, Kearney 5, Grand Island 6, Columbus 7, Norfolk 8, Sioux City, Ia., 9

PECK'S BAD BOY (A. M. Heath, mgr.): Huntington, W. Va., Nov. 4, Charleston 5, Point Pleasant 6, Washington, Pa., 7, Uniontown 9, Philadelphia 11-16.

PRINGLE-MAY: Waitsburg, Wash., Nov. 3-9, Dayton 10-16.

PERRY AND PRESSLY: Cokato, Minn., Nov. 4-6, Howard Lake 7, Dassel 8, Grove City 9.

PAWN TICKET 210 (Edith Ellis; A. D. McLean, mgr.) Chicago, Ill., Oct. 28-Nov. 9, Rochester, N. Y., 11-13 Syracuse 14-16.

PEASANT PLAYERS: Chicago, Ill., Nov. 4-9.

PLAYS AND PLAYERS: Rochester, N. Y., Nov. 4-6.

RICHARD MANSFIELD: Philadelphia, Pa., Nov. 25-Dec. 7.

RUSSELL AND BAKER COMEDY: Malvern, Pa., Nov. 4-6, Moorestown, N. J., 7, Pemberton 8-13.

ROBERT DOWNING: Burlington, Ia., Nov. 9.

ROYCE AND EVANS: Decorah, Ia., Nov. 4-9.

ROBERT GAYLOR (W. A. Brady, mgr.): New York city Nov. 4-9.

ROBY OF THE HILL: New York city Nov. 4-9.

RIDE FOR LIFE (Eugene Robinson, mgr.): Columbia, S. C., Nov. 5, Atlanta, Ga., 6-8, Athens 9, Augusta 11.

ROBERT MANTELL (D. A. Bonta, mgr.): St. Thomas, Ont., Nov. 4, London 5, Hamilton 6, 7, Guelph 8, Bradford 9, Toronto 11-16, Toledo, O., 18-20, Youngstown 21, Erie, Pa., 22, Bradford 23.

ROLAND REED (E. B. Jack, mgr.): Philadelphia, Pa., Nov. 4-9.

SADIE RAYMOND: Monett, Mo., Nov. 5, Carthage 6, Webb City 7, Galena, Kan., 9.

SOL SMITH RUSSELL (Fred. G. Berger, mgr.): Atlanta, Ga., Nov. 4-8, Mobile, Ala., 9, New Orleans, La., 10-16, Vicksburg, Miss., 18, Memphis, Tenn., 19, Nashville 20, Louisville 21-23.

SIDE TRACKED (Jule Walters; Will O. Edmunds, mgr.): Albia, Ia., Nov. 5, Ottumwa 6, Fairfield 7, Washington 8, What Cheer 9, Des Moines 11, 12, Perry 13, Jefferson 14, Boone 15, Mason City 18, Charles City 19, Waverly 20, Vinton 21, Maquoketa 23.

SIDE TRACKED (Eastern; A. Q. Scammon, mgr.): Amesbury, Mass., Nov. 6, Exeter, N. H., 9, Salem, Mass., 12, Chelsea 13, Gloucester 14, Petersboro, N. H., 15, Bellows Falls, Vt., 16, Greenfield, Mass., 19 Athol 20, Gardner 21, Spencer 22, Stafford Springs, Conn., 23.

ST PLUNKARD (J. C. Lewis, mgr.): East St. Louis, Ill., Nov. 4.

SOWING THE WIND (Gustave Frohman, mgr.): Parkersburg, W. Va., Nov. 5, Sistersville 6, Wheeling 7, Salem, O., 8, Youngstown 9.

SIDEWALKS OF NEW YORK: Boston, Mass., Nov. 4-9, Philadelpia, Pa., 11-16.

SAWTELLE DRAMATIC: Taunton, Mass., Nov. 4-9, Westerly, R. I., 11-16, Waterbury, Conn., 18-23.

SOWING THE WIND (No. 1; Charles Frohman, mgr.): Harlem, N. Y., Nov. 4-9.

SPECIAL DELIVERY (J. J. Coleman, mgr.): Canton, O., Nov. 4, Massillon 5, Springfield 6, Dayton 7-9.

STUART ROBSON: Atlanta, Ga., Nov. 4-9.

SHORE ACRES (William B. Gross, mgr.): Shamokin, Pa., Nov. 4, Williamsport 5, Lancaster 6, Harrisburg 7, Altoona 8, Johnstown 9, Warren 11, Titusville 12, Oil City 13, Franklin 14, Meadville 15, Beaver Falls 16, New Castle 18, Youngstown, O., 19, East Liverpool 20, McKeesport, Pa., 21, Wheeling, W. Va., 22, Butler, Pa., 23.

STRUGGLE OF LIFE (Walter Sanford, mgr.): Hartford, Conn., Nov. 4-6, Waterbury 7-9.

SLAVES OF GOLD (W. T. Pennessy, mgr.): Baltimore, Md., Nov. 4-9.

SILVER KING (Carl Haswin, mgr.): South Framingham Mass., Nov. 4, Waltham 5, Fitchburg 6, Brockton 7, Plymouth 8, New Bedford 9, Fall River 11, Newport, R. I., 12, Taunton, Mass., 13, Pawtucket, R. I., 15, New Haven, Conn., 18-20, Hartford 21, New Britain 22.

SPAN OF LIFE (J. H. Ferris, acting mgr.): Waco, Tex., Nov. 6, Corsicana 7, Fort Worth 8, 9, Dallas 11, 12, Paris 13, Denison 14, Sherman 15, Greenville 16, Tyler 18, Shreveport, La., 19, Texarkana, Ark., 20, Hot Springs 21, Little Rock 22, 23.

THE WORLD AGAINST HER (Agnes Wallace Villa): Fredericksburg, Va., Nov. 5, Charlottesville 6, Lynchburg 7, Danville 8, 9.

THE NEW BOY (O. E. Hallam, bus.-mgr.): Houston, Tex., Nov. 4, 5, Galveston 6, 7, Brenham 8, Austin 9, San Antonio 11, 12, Taylor 13, Waco 14, Fort Worth 15, 16.

TRIP TO CHINATOWN (Hoyt and McKee, mgrs.): Quincey, Ill., Nov. 5, Peoria 6, Milwaukee, Wis., 7-10.

THE DEFAULTER (E. C. Ellis, mgr.): Des Moines, Ia., Nov. 4, 5, Oskaloosa 6, Iowa City 7, Cedar Rapids 8, Rockford, Ill., 9, Chicago 11-16, Joliet 18, Kankakee 19, Lafayette, Ind., 20, Frankfort 21, 22, Danville, Ill., 23.

THE TORNADO (Northern; Jay J. Simms, mgr.): Philadelphia, Pa., Nov. 4-9, Easton 11, Shamokin 12, Ashland 13, Mahanoy City 14, Lebanon 15, Columbia 16, Baltimore, Md., 18-23.

THE KOMAK (Ferd. Noss, mgr.): Plattsburg, N. Y., Nov. 5, Littleton, N. H., 6, Hanover 7, Bellows Falls, Vt., 8, Keene, N. H., 9, Troy, N. Y., 11, 12, Pittsfield, Mass., 13, Springfield 14-16.

THE HUSTLER: Shamokin, Pa., Nov. 5, Allentown 6, Mauch Chunk 7, Easton 8, New Brunswick, N. J., 9.

THOMAS E. SHEA: Lewiston, Me., Nov. 4-9.

THE TORNADO (Southern; J. H. Huntley, mgr.): Salem, Ore., Nov. 4, Eugene 5, Corvallis 6, Albany 7, Oregon City 8, Vancouver, Wash., 9, Walla Walla 11, Pendleton, Ore., 12, Baker City 13, Boise City, Idaho 14, Pocatello 15, Logan, Utah, 16, Brigham 18, Salt Lake City 19, Ogden 20, Park City 21, Green River, Wyo., 22, Rock Springs 23.

TEXAS (Dick F. Sutton, mgr.): Kaufman, Tex., Nov. 7-9.

THE FOUNDLING (Charles Frohman, mgr.): Boston, Mass., Nov. 4-9.

THE GORMANS (Gilhooly's Abroad; Charles F. Brown, mgr.): Ithaca, N. Y., Nov. 4, Lyons 5.

TWO OLD CRONIES: Philadelphia, Pa., Nov 4-9.

THE BURGLAR: Paterson, N. J., Nov. 7-9.

TOWN TOPICS: Chicago, Ill., Nov. 4-9.

TRILBY (Western; W. A. Brady, mgr.): Guelph, Ont., Nov. 5, London 6, 7.

THE CAPITOL (J. M. Hill, mgr.): New York city Sept. 9—indefinite.

THE SPORTING DUCHESS: New York city Aug. 29—indefinite.

THOMAS KEENE (S. F. Kingston, mgr.): New Orleans, La., Nov. 3-9, Galveston, Tex., 11, 12 Houston 13, 14, San Antonio 15, 16, Austin 18, Waco 19, Dallas 20 21, Fort Worth 22, 23.

TRILBY (Southern; W. A. Brady, mgr.): Memphis, Tenn., Nov. 4-6, Helena, Ark., 7, Vicksburg, Miss., 8, Jackson 9, Meridian 11, Birmingham, Ala., 12, Nashville, Tenn., 13, 14, Murfreesboro 15, Huntsville, Ala., 16, Atlanta, Ga., 18-20, Knoxville, Tenn., 21, Lexington, Ky., 22, Paris 23.

TRILBY (Western; A. M. Palmer, mgr.): Denver, Col., Nov. 4-9.

THOMAS Q. SEABROOKE: Washington, D. C., Nov. 4-9.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): Mansfield, O., Nov. 4, Kenton 5, Findlay 6, Tiffin 7, Toledo 8, 9, Pittsbur

VAUDEVILLE STAGE

THEATRES AND MUSIC HALLS.

Proctor's Pleasure Palace.

The Two Bostons, who have not been seen here in some time, have arrived from Europe, and head the bill this week. The Pantzer Brothers, head-balancers, make their New York debut. The rest of the bill is furnished by Maggie Cline, singer; Clara Beckwith, expert swimmer and tank performer; Major Newell, champion roller-skater; Maud Raymond, serio-comic; Little Carrie, musician; R. W. Carroll, dancing expert; Delina, character change artist; Aranka Rosszika and Buike, gypsy trio; Mlle. Polarre, French chanteuse; Richard Golden, comedian, and George Lockhart's comic elephants.

Keith's Union Square.

Sam Lockhart's troupe of five trained elephants, direct from Koster and Bial's, head the list this week. The human performers include Lydia Yeamans-Titus, who is in her second week; Pete Baker, German comedian; Walter Leon, the boy orator and mimic; De Bessell, clay moulder; Brannan and Daly as Parkhurst and Roosevelt; Sisters Devere and T. A. Devere, acrobats and balancers; Bryant and Saville, musical comedians; the Kinslers, athletes; Kokin, the Japanese juggler; Convell and Swan, buck dancers; Carr and Ingram, trapeze performers; Mignonette, dancer; Marie Parong, ballad singer.

Proctor's.

J. W. Kelly, the original Irish comedian, still heads the list of performers at this house. The others are Lydia Dreams, the female ventriloquist; Clotilde Antonio, equilibrist; Billie Barlow, comedienne; Watson and Hutchings, German sketch artists; Gertrude Mansfield, singer; Brothers Diantas, musical clowns and hat-spinners; Foreman and West, dancing specialties; Shayne and Worden, comedy sketch artists; Sadie Fox, soubrette; and Lillian Melbourne, descriptive singer.

Koster and Bial's.

Liberti's Neapolitan Troubadours, fresh from their European successes, are the principal novelty of the week. They are vocalists, instrumentalists and duettists. Duncan and his performing dogs, from the London Empire is also in the bill. The old features retained are Clara Wieland, singer; Florence Levey, dancer; Granto and Maud, eccentric wire act; Les Edoardos, French grotesques; M. Walton and Miss Erma and their miniature circus; the Vaidis Sisters, trapeze artists; Segommer, ventriloquist and the living pictures.

Tony Pastor's.

The excellent bill of last week is retained. Vesta Victoria and Paquerette are prime favorites, and Huth and Clifford, sketch artists; Caron and Herbert, acrobats; O'Brien and Havel, comedians; Binns and Binns, musical grotesques; the Allisons, dancers; the Valdares, bicyclists; Leonza, equilibrist, and Tony Pastor.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Lydia Yeamans-Titus is as popular as ever in New York, if the applause she received last week may be taken as a criterion. She is the daintiest and most finished performer on the American vaudeville stage, and her method of entertaining an audience is so different from those in use by other vaudeville stars that her coming is always welcomed with delight. F. J. Titus lent valuable assistance at the piano. Al. H. Wilson made a solid hit in his German dialect sayings and songs. He has a firmer grasp on the intricacies of Teutonic English than any of his competitors, and invariably puts his audiences into the best of humor. John Wild and Frank M. Wills repeated their success with their School of Acting sketch. Basco and Roberts afforded a good deal of amusement with their act, in which an automatic piano played a conspicuous part. They might dispense with the song without interfering with the effectiveness of their performance. They make up as a tramp and a cowboy. Little Walter Leon captured the hearts of all the women by his "cute" recitations. His imitations of a little girl, a Vassar graduate and Sarah Bernhardt were splendid, as was also his dialect recitation of "The Charge of the Light Brigade."

Thorne and Carleton were very successful in their efforts to amuse. Their jokes are nearly all new, and Thorne's antics when he wants to drive the point of a joke home are funny in the extreme. J. W. Harrington, mimic, showed that he was a thorough master of dialects, but in the remarks he makes between his imitations his grammar was not perfect. The Sisters De Van went through their thrilling breakaway ladder act successfully. Wills and Barron made a hit with their "Insurance Agent" trifle. The La Porte Sisters, in Princeton dresses, sang a number of taking songs in a taking way. Leopold and Sibro made music with some very odd-looking instruments and introduced some fun. Napier and Mazello amused themselves in a clever way on the horizontal bars.

Bradley, Burke and Beam introduced a peculiar hodge-podge of nonsense called "Pudd'nhead Willie's Dream." The Irish comedy sketch of McCarthy and Reynolds and the clever wire-walking act of Nordheim were received with applause.

PROCTOR'S.—J. W. Kelly, "The Rolling Mill Man," fully recovered from his illness, was as fresh as a daisy at every performance last week. He seemed rejuvenated, as it were, and was in the same form he was when he made his great New York success at Pastor's. Peal after peal of laughter followed every remark he made, and his new epigrams were received with howls of delight. Pretty Billie Barlow sang "The Barmaid," with its refrain of "Jolly little girlie, don't you think so," and "In a Case Like That," and "Do Buy Me That, Mamma!" in which she has made a great hit. Swift and Chase, two of the best musical comedians at present before the public, were applauded for their efforts at music-making on several different instruments.

Gilbert Sarony, "The giddy old maid," was extremely amusing. His gestures, which are funnier than anything he says, have been copied by dozens of comedians, but they never have the same effect as when they are used by their inventor. Gertrude Mansfield, Proctor's latest find, sang with considerable success. Her latest ballad is called, "Dearest in the World to Me." R. M. Carroll, old "Mortar and bricks," danced as nimbly as he did fifty years ago, and carried his hod as gracefully as any architect's assistant could have done it.

Cushman and Holcombe, high-class duettists and sketch artists, were encored repeatedly for their singing. Miss Cushman's rendition of "I Do Love You," is as dainty a bit as has been seen in New York in months. The Three Sisters Don sang their English songs, and danced with grace and abandon. Walter Gale told of the troubles of a tramp's life, as he used to tell of them when he was with The Old Homestead, and sang a song, explaining why he became a tramp. Robert E. Lee did some remarkable tricks while keeping his balance on a revolving globe.

Howard and St. Clair, sketch comedians; Murphy and Raymond, character change artists; Carrie Fredericks, singer and dancer; Mlle. Marguerite, equilibrist; and the Brothers Diantas, clowns and hat spinners, met with success in their several specialties, and the female orchestra played on.

KOSTER AND BIAL'S.—Segommer continued to mystify and amuse last week with his wonderful art of ventriloquism, which is a revelation to those who have been accustomed to the cut and dried "shut the box" brand of ventriloquist, with his antique jokes. Segommer is a Frenchman, and speaks with a slight accent. If he is so entertaining in English, he must be simply irresistible in his native tongue.

The rest of the bill remains about the same. Clara Wieland sang and danced with great vim and vivacity. Sam Lockhart's elephants obeyed their master's instructions implicitly. Florence Levey did two turns, and sang her ditty about "Little Bo Peep." Granto and Maud bounced and danced on the slack wire, furnishing great amusement. M. Walton and Miss Erna showed what can be done with dogs, ponies, and monkeys in the way of training. The Vaidis Sisters and their revolving trapeze gave the audience a series of thrills. Les Edoardos, the French grotesques, danced nimbly and posed in mirth-provoking fashion. The living pictures were applauded, and some of the favorites had to be shown twice.

PROCTOR'S PLEASURE PALACE.—Maggie Cline made her appearance here last week, after a long illness, and was warmly welcomed. She wound up as usual with her celebrated song and chorus, "Throw Him Down McCloskey." W. T. Carleton, the operatic baritone, made a hit with his songs, which he now sings in costume. His rendition of the waltz song from Nanon was loudly applauded. Clotilde Antonio, the dainty little equilibrist, proved her wonderful strength of muscle by balancing and dancing on her hands with ease and grace. Smith and Cook, the tramp comedians, brought a good many laughs with their eccentricities of speech and manner. Richard Golden, in the make-up of a typical old down Easter, cracked some dry jokes and sang a couple of characteristic songs. Watson and Hutchings created amusement with their German sketch, which is just the same as it was long, long ago. Shayne and Worden are expert laugh-makers, and their sketch was successful.

Julia Lee and Sadie Fox made separate hits in the serio-comic line in up-to-date ditties. Leavit and Novello presented a juggling act which was very clever.

The steady attractions came in for their share of approval. The Zalva Trio, high-wire artists; Aranka, Roszika and Birike, gypsy trio; Mlle. Polaire, French singer; and George Lockhart's comic elephants all made new friends.

TONY PASTOR'S.—A succession of big houses greeted Tony Pastor and his splendid company last week, and the generous applause bestowed on the performers showed that his patrons were glad that he had come in from the road and settled down in his comfortable theatre for the season.

Charming, dainty and refined is little Vesta Victoria, whose "Bow-Wow" song has made her famous. She sang four new songs with success. In one of them she airs her knowledge of London slang in an altogether delightful fashion, and it is safe to say it will not be long before the phrases will be added to the vocabulary of the gallery gods.

Paquerette, the only original bona-fide Paquerette, founder of the angular school of acting, which teaches that awkwardness is preferable to grace, received a rousing welcome when she entered astride of her donkey, who looked extremely wise as he stood listening to the pet names his mistress was calling him. Paquerette presented her entertainment in the style made familiar by her on her last visit. Her awkward movements, her winks and grins, and the business of wrapping her arms around her, caused incessant laughter. Like a true daughter of Eve, when she felt that she had done enough of the awkward business, Paquerette took off her yellowing and put on a long dress, and did a graceful song and dance. The transformation was so complete that that the audience did not recognize her until she said: "This ees me, don't you know, eh?"

The Valdares made a sensation with their fancy and trick bicycle riding. Major Newell, the roller-skate dancer, executed some difficult steps easily and gracefully. Caron and Herbert were applauded for their acrobatic clowning. Binns and Binns, the musical clowns were a strong feature. O'Brien and Havel were very successful with their sketch. Mr. O'Brien's acrobatic feats are extremely good.

Billy S. Clifford and Maud Huth made their usual hit. Miss Huth's negro melodies were repeatedly encored. The Allisons contributed a neat sketch in which dancing was the principal feature.

Tony Pastor is as vigorous as ever, and had to sing five or six songs at each performance. The Winter season has started with a boom.

PROCTOR'S NEW IDEA.

F. F. Proctor commences this week a system of transfers between his two theatres, the Pleasure Palace in Fifty-eighth Street, and his Twenty-third Street house. Anyone who buys a ticket at either theatre before 1:30 P. M. is entitled to a ticket which will admit him to the other theatre on the following day up to the same hour. The idea is to encourage people to come to the theatres earlier, and at the same time provide two entertainments at different theatres for one admission fee.

A NEW BURLESQUE COMPANY.

The American Burlesquers is the title of a new company, which is now being organized for the season of 1896-7. St John Lewis, the well-known scenic artist of Chicago, has been engaged to paint the scenery, which will all be new. The management states that the company will excel any similar organization now in existence. Frank E. Tracy is the business manager of the company, which has its headquarters in Chicago.

OLYMPIA'S OPENING.

Oscar Hammerstein announces that his Olympia will positively open on Nov. 18. One thousand men are working day and night, and things are in such a state that the opening can be positively announced. The immense building will have three auditoriums under one roof, a music hall, a theatre, and a concert hall.

A NEW YORK MANAGER.

ALBERT BIAL.

It is no simple matter to be a manager of an immense music hall, with its great responsibilities. The never-ceasing worry which attends the direction of its affairs; the vigilance with which every detail must be watched in order that a high standard of excellence may be maintained in every department, would discourage any man not specially qualified for the work.

Albert Bial, of Koster and Bial, whose likeness appears at the head of this sketch, has made a success of this branch of the amusement business which has given him a world-wide reputation.

Mr. Bial was born in Berlin, and at an early age came to America. He met John Koster, and they formed a partnership and started a small cafe down town, which soon became a favorite resort with people who were fond of good things served in the European style. Their business prospered, and in 1879 they determined to branch out in the amusement line, and give New Yorkers a concert garden worthy of the great Empire City. They engaged Rudolph Bial, and gave him carte blanche to organize a first-class symphony orchestra. The opening took place on Monday evening, May 5, 1879, and the garden was a success from the start. People thronged it to hear the music and pass a few pleasant hours. Among the soloists who appeared at the concerts were August Wilhelmj, Edouard Remenyi, Maurice Dengremont, and Jules Levy.

These concerts continued until January, 1881, when a change was made, and Gilmore's Band was engaged. For six months the genial Gilmore of happy memory led his band, which played popular and high class music to the delight of those who attended.

Mr. Bial then conceived the idea of opening a first-class American music hall, patterned after those in Paris and London. The garden was closed, and the large hall next door was fitted up as a music hall. Through his London and Paris agents, Mr. Bial imported the best and most expensive artists to be found in all Europe. Koster and Bial were the pioneers in this line of importing specialties. Their lead has been followed since by other managers, until now no traveling vaudeville company is complete unless it has one or two features specially imported to strengthen the bill.

The prosperity of the hall in Twenty-third Street is a matter of history. When the business outgrew the capacity of the hall the firm moved into the present palatial theatre in Thirty-fourth Street, in which the prosperity has continued. The death of John Koster some months ago, when their new venture was proving an assured success, was a great blow to Mr. Bial, who was greatly attached to his partner.

Mr. Bial is a pleasing man of quiet manners, who believes in doing, not saying. He spends three months in Europe every Spring, going from city to city, on the alert for new attractions for the following season. He is as well-known in Europe as in this country, and every facility is afforded him for obtaining the best the amusement market affords for the entertainment of his patrons.

Among the artists whom he has brought to this country may be mentioned Marie Vanoni, Marie Lloyd, Mlle. Fougere, Amann, Mons. Dufour and Mlle. Hartley, Paulus, the Two Berats, Carmencita, Edme Descaut and Nada Reval. Mr. Bial's excellent judgment in the conduct of his hall is shown by the people who frequent it. The same kind of an audience may be seen enjoying the performances as in any of the regular theatres on Broadway.

HAS JOINED HAMMERSTEIN'S STAFF.

John J. Nolan has resigned his position as manager of the Music Hall, Baltimore, and has been engaged by Oscar Hammerstein for the executive staff of Olympia.

VAUDEVILLE JOTTINGS.

A letter from Lew Pang Borne, business-manager of O'Hooligan's Masquerade, a variety farce in which Gallagher and West and W. B. Watson are starring, states that the company played to a packed house in McKeesport, Pa., on Oct. 25. On that date Manager W. B. Watson's birthday was celebrated. He received a number of handsome presents, including a gold chain and locket, a pair of gold cuff-buttons, and a case of assorted wines. While the birthday supper was in progress, John West received a telegram from his wife announcing the arrival of a baby boy. The company united in felicitating Mr. West upon the happy event.

Sam Lockhart's trained elephants begin their tour over the Keith circuit this week at the Union Square.

Among the performers who have been pleasing the people of Hoboken lately are Leora Lewis, Annie Janvier, the Martins, Louise Hoffman, Alice Lind, and Cooper and Stuart.

John G. and Lizzie McDowell were recently presented by Carroll and Kane with a new parody on "Only One Girl in the World for Me." They are making a big hit with A Cracker Jack.

San Antonio rejoices in the possession of a variety theatre called the Vic. It is on Dolorosa Street, which is very appropriate, seeing that the following notice appears on the bills:

"EVERY FRIDAY—AMATEUR NIGHT!

"Parties wishing to adopt the Vaudeville profession may have an opportunity of testing their histrionic ability. Those desiring to make their debut, call for rehearsal on Thursday, at 1:30 and consult Manager."

"She'll Never Know," is a pretty, pathetic song by Phipps Alexander. It is published by Harry White of Washington, D. C.

Chauncey M. Depew occupied a box at the Court Street Theatre in Buffalo one night during the engagement of Henri Cazman's European Vaudevilles. With the patronage of the Duke of Marlborough, and the "Peach" of the Bowery, vaudeville is certainly "on the way up."

Julius Rialto, of Chicago, has invented a novelty in the dance line. It is an aerial and comic ballet on an entirely new plan. The apparatus is elaborate and requires nine men to operate it.

"If It Were Not For Mollie and the Babies" is a pretty little "home" song by Mrs. A. L. McMillan, of Lyons, Kans. It is published by Legg Brothers, Kansas City, Mo.

The following songs, published by Bates and Bendix, Boston, have been received: "His Legs Are Assorted Sizes," by Lawrence J. Sheehan and George H. Wilder; "Trilby O'Farrell," by Edgar Smith and Nicholas Biddle; "Sweetheart and Swain," by Jere. O'Halloran and George H. Wilder.

Arthur Kirkham, the pianist, plays in the grand promenade at Proctor's Pleasure Palace during the intermissions and in the German cafe when the performance in the theatre is over.

W. J. Holpin, manager of the City Trocadero, Atlanta, Ga., writes that the house is doing a big business. It is owned by the most responsible men in the city, and performers need not be afraid to book dates there as their money is sure. The City Trocadero must not be confounded with the Trocadero at the Exposition grounds.

A new stage has been built at Keith's Union Square Theatre, with an abundance of bracing underneath, to keep Sam Lockhart's troupe of trained elephants from doing a grand disappearing act, which they might do if this precaution were not taken.

Frank Welch, of Welch and Welch, Irish knockabouts, fell while performing at the Bon Ton Theatre, Jersey City, and fractured his knee-cap. James Welch finished the week alone.

Lydia Yeamans-Titus is singing "Daddy Wouldn't Buy Me A Bow Wow," with some of her original touches, which makes the old song seem like a new one.

J. R. Frasier, business manager of Fox and Ward's Minstrels, reports good business.

Bruet and Riviere, the French duettists, make their American reappearance next week.

"Love's Awakening," a waltz by Alfred Kayser, is one of Charles K. Harris' latest publications.

"A Night at the Play," a descriptive song by Frederick J. Hamill, has just been published by M. Witmark and Sons. The words are put together in a much more clever way than is usual in songs of this kind.

Del Mer and Bel Mon, two European grotesques, will shortly arrive in America and will introduce a novelty in the burlesque line.

The soloists for the concert at Koster and Bial's on Sunday evening are Signor Tabliapetra, Lucille Saunders and Jules Levy.

Henry E. Toovey, manager of the Eden Theatre, Patterson, writes to THE MIRROR, objecting to a notice his house received in the Patterson letter last week. Mr. Toovey says the Eden has never been known as a dime museum, and that it is patronized by the elite of the city.

VAUDEVILLE CORRESPONDENCE.

PHILADELPHIA, PA.—James Thornton's Elite Vaudeville co. at Gilmore's Auditorium this week present a fine list of rattling novelties. Prominent members are Bonnie Thornton, Three Marvellos, Gilmore and Leonard, Ed. Lateil, Sherman and Morrissey, Clark and St. Clair, Wills and Collins, Carlin's dog and monkey circus, and James Thornton, who made a great hit with his original songs. A large week's business. Harry Williams' Own co. follows 11; Reilly and Woods' co. 18; and Thanksgiving week the Trocadero Vaudevilles.

This week inaugurates the sixth year of the Bijou Theatre, which to-day ranks as one of the most popular and prosperous places of amusement in the United States. Always presenting high-class attractions, combined with liberal management and constant change of features. The Andersen Sisters, foot-jugglers and equilibrists, in a splendid act; D'Alena's monkey actors; Florrie West, Le Roy and Clayton, Thorne and Carlton, Al. Wilson, Stewart and Hodges, McQuatters and O'Connell, Isabella Troupe of Mandolin Soloists, the Maginleys, aerial gymnasts; Glenfield, ventriloquist; Two Diamonds, Irish song-and-dance, and Sirron and Simkin complete the bill.

At the Lyceum Theatre, Joseph Oppelheimer's spectacular production of Zero, introducing vaudeville acts, electrical display, ballet and transformation scene the attraction for week. This company should not be confounded with the Zozo company, which I hear stranded last week in one of the interior towns.

The Globe Theatre is out of the list as a recognized place of amusement.

William J. Gilmore is still at Atlantic City.

S. FERNBERGER.

PROVIDENCE, R. I.—Harry Morris' Twentieth Century Maids closed a week's engagement at the Westminster Theatre 26, and made a tremendous hit. Business was very large the first half of the week, and on Thursday, Friday, and Saturday evenings the theatre was packed. The co. will play a return date here later in the season.

Reilly and Woods' Specialty co. opened a week's engagement at this house 28 to a very large audience. The co. gave an exceptionally pleasing performance, and the various acts were received with marked expressions of approval. In the olio were the Fremonts in a sketch, Sisters Lane in songs and dances, Rice and Elmer in an acrobatic specialty, Pat Reilly in his Irish specialty, Madge Ellis in catchy songs, Evans and Vidocq, eccentric talking comedians, Jerome and Alexis, contortionists, the National Trio, F. L. Bryant, Nellie Forrester, and G. E. Moulton in parodies and songs. The whole concluded with an exhibition of living marble statues. Isham's Octoroons 4-9.

HOWARD C. RIPLEY.

KANSAS CITY, MO.—The Gilliss presented a strong list of vaudeville acts Oct. 28-2, including Harry Budworth, black-face monologist; Gus Meehan and Annie Raymond, sketch team and banjo artists; Byrnes and Lunco, burlesquers and grotesque dancers; Murphy and Honey, triple horizontal bar performances; Short and Edwards, musical act; Isabelle Rousseau, English character singer and soubrette. The play, Streets of New York was presented by the stock company, which now consists of the following people: Frederick Herzog, Mark Robbins, Eroll Doty, J. Dull, Clyde Gould, Louisa Ripley, Maria Field and Mrs. Latimore.

At the Novelty Theatre 27-2 the bill included Leary and Hart, Prof. T. Voce, Williams and Carleton, Jack Hall and Johnny Van Heest, the Kherns, Worth and Marshall. The bookings for next week include Hayge and O'Brien, Netter and Williams, Finn and Wesley, the Stanleys, Flarety and Connors, Kherns, Jennie Blakely and Billy Ritzel.

CINCINNATI, O.—People's for Oct. 20-26 has Fields and Hanson's Drawing Cards. Fields and Hanson themselves are the leading cards in their eccentric act. Joe Flynn sings and talks until he is almost used up, and the people still clamor for more. Phillis Allen is a contralto with a good voice; Then there are Carroll and Hines, the Weston Sisters, Galette and his trained monkeys, Lafleur, and Lalor and Chester. Next week the Vaudeville Club.

Freeman's vaudeville programme is again made up of giants. Billy Jerome, who sings parodies and popular songs, is first. Amelia Glover, one of the most graceful dancers in America, is a feature. Montgomery Irving is a giant in strength. Others are George Austin, wire-walker, and Dean and Jose, in a clever comedy sketch.

JERSEY CITY, N. J.—The Bon Ton Theatre opened big Oct. 28, and the programme was furnished by Harding and Ah Sid, the clown and the Chinaman; Satsuma, a fine juggler; Canfield and Carleton, in an artistic sketch; John E. Drew, eccentric dancer; Ward and Lynch, in a new Irish act; Myrtle Lessidor, song and dance; Warren and Howard, sketch; Billy Williams, the tramp; Belle Sisters, musicians; Kennedy and Williams, song and dance; Carlin and Clark, German comedians; Mamie Williams, song and dance; Sheehan and Sheehan, punsters.

Manager Tom Dinkins, of the Bon Ton Theatre, and Thomas Howard, of Howard and Emmerson, were proposed for membership in Jersey City Lodge of Elks, 28.

Watson Sisters' Specialty co. is to open at the Star Theatre, Hoboken, 4-9.

George Clarke, advertising agent at the Bon Ton Theatre, while skylarking 25, fell and fractured his collar-bone and right shoulder. He will be tied up for some five weeks.

The Bon Ton Theatre has an orchestra of six well-bred, well fed and well paid musicians, and their music, under the direction of George Cragg, is one of the features of the house. Most of the continuous performance houses have one lone, tired, solitary pianist for an orchestra.

Manager Sol Weinthal, of the Star Theatre, Hoboken, was compelled to close the Leonzo Brothers and their co. in the middle of the week of 21-26. The show was very bad. A specialty co. filled out the balance of the week, headed by Joe Byron and his wife (May Blanch), who do a sketch worthy of a legitimate house, full of good, clever acting.

Sadie Shanley, a blonde Venus of this city, has signe

to open at the Imperial Music Hall, New York, Nov. 16. Miss Shanley will play a leading part in the burlesque.

The Ton Ton Theatre employes will give a ball Jan. 1.

WALTER C. SMITH.

CHICAGO, ILL.—Hopkins' South-Side Theatre: Business continues phenomenal, and the performances remain up to the standard. Lew Dockstader made such a hit in his new white-face act that he was retained for another week. The Dare Brothers performed clever bar tricks; Frank Moran, the minstrel, Le Maire and Fulton, Kelly Brothers, and others also appeared, and a revival of the play, My Partner, was also given.

Hopkins' West-Side Theatre: This house is now counted with the successful ones, and Manager Hopkins is deserving of credit for establishing a continuous house on the West-Side for the benefit of those who have heretofore been obliged to go over to the South-Side to witness this popular style of entertainment. A good co. played Harbor Lights. The vaudeville acts were above the average. Features were Prof. Wormwood's troupe of dogs and monkeys, The Nawns, Barney and Russell, The Dawsons, and Lee Ingham.

The Parisian Circus and Venetian Water Carnival was not patronized as it deserved, but undoubtedly business will increase. The new arrivals were the Ramocks and the Nemedos. The old favorites also appeared: Marlo-Dunham Troupe, Martinetti Family, Salmo-Jono, White Marks, Rosie Dockrill, and Henri Rousse, the wonderful diver. His performance alone is worth an evening's attention. The ballet and water sports, steam launches and quartette all continue in favor.

The Olympic gave what the management called "a great challenge programme containing both European and American music hall and vaudeville novelties." Among the performers were Hall and Hull, the Quaker City Quartette—Piere Ernest, Hanson and Howard—introduced their famous specialty, "The Blacksmiths;" Bernard Dyllyn, Topack and Steele, in a funny sketch in which they appeared as Ben Harrison and Grover Cleveland; Perry and Ten Brooke, Irish and Dutch team; Horwits and Bowers, in original songs and imitations; Gertrude Reynolds, vocalist and dancer; Florence Moore and Castell Brydges, operatic duo. Others were included in the long bill.

The City Club Burlesque co. remained at Sam T. Jack's Opera House another week to good business. Manager Miaco has spared nothing in organizing his co. The introduction, entitled, The City Club in Gay Paree, was well arranged and the scenic, mechanical and electrical effects splendid, the entire co. appeared in this musical-farcical opening: Fanny Everett, Ruby Marion, Mlle. Murrial, Sophie Eberle, Minnie Bronson, Cora White, Ollie Atherton, Bertha Douglas, Anuita DeLasson, Carrie Fulton, Harry Bryant, Fred Bella, Charles V. Seaman, and Mons Paulo. The specialties were all good especially Paulo and Dika. French eccentrics, and the closing burlesque, A Tempting Town was also nicely costumed and very laughable.

The Lyceum Theatre and Music Hall: Russell Brothers' comedians, another attraction under the management of the enterprising Weber and Fields, filled the bill. The Russells appeared in their familiar sketch, and were as amusing as of yore. The others who assisted in forming an evening of genuine pleasure were Blackson and Burns, Falk and Lemon, John Carroll, Alburtus and Bartram, Fields and Lewis, and the three Morrellas. Manager Grenier's new idea seems to meet with the public's approval generally, as the business is on the increase.

Frank Hall's Casino.—A long programme was offered to fairly good business. Charles Stewart's comedy opened the performance, and was followed by Ganellean, magician; Wappler and Pickert, sword dancers; Tony and Francis Rosar, and their trained monkeys; William Irwin, head balancing, Gus Schaffer and F. Hall, musical team; Madame Irwin, Santuri Brothers, Carman Sisters, the Three Renos, the San Francisco Quartette, headed by Will E. Nankeville; Le Roy and Clayton, Sadi Alfari, the McNutty Sisters, and Frank Murphy and Frankie Hall. Prof. Ferriol did not accomplish the hypnotic feat of keeping a subject asleep ten hours a day for a period of forty days, and at the conclusion of two weeks Manager Maze Edwards closed the "Professor's" act.

At the Park Theatre a new political burlesque, entitled Queen Lili of Hawaii, and a number of specialty artists appeared, together with a series of living pictures.

The Orpheus still presents a well selected array of artists.

Kohl and Middleton's Museums both drew a very large attendance throughout the week.

T. F. Miaco's City Club co. will lay off one week before filling their Cleveland engagement.

The rumor that Frank Hall's Casino is to close is incorrect. Manager Maze Edwards says things are flourishing and there is no intention of closing.

Robert Fulton, business manager of the City Club co., has been spending the past three weeks in Chicago among old friends. He formerly resided here and is well known.

The Academy of Music Orchestra, under the direction of Charles M. Fischer, rendered "The New York Dramatic Mirror Waltz" last week in a most pleasing manner.

George Wood, of the Parisian Circus, has discovered a counterfeit complimentary ticket which some one has been trying to sell.

The business staff of the City Club Farce Comedy Vaudeville company now consists of the following: T. E. Miaco, sole manager; Robert Fulton, business manager; C. G. Ball, treasurer; Ed. Mueller, musical director; Andrew Williams, electrician, and Tom Rooney, master mechanic.

Jake Rosenthal now occupies his old position in the box-office of Frank Hall's Casino.

Harry Brown, the well-known comedian, is now stage-manager of the Olympic Theatre, and also assists in the business of the house.

During the appearance of Rosie Dockerill at the Parisian Circus, for the first time in America the novelty of lady clowns, lady object holders, and a lady ring director is introduced.

HARRY EARL.

CLEVELAND, O.—Flynn and Sheridan's Big Sensation Double Show drew big audiences to the Star Theatre at each performance during the past week. The Creole Lady Vocalists and Colored Comedians are the first act on the bill, followed by the effective dance of Mlle. Zattella.

Carrie Dunn and Rose Mack gave a good turn. Geo. B. Snyder and Harry Buckley's musical act won much applause. The dance of nations was a novel sight. Billy Farrel and Miss Willie Farrel were splendid in their new creation, The Cakewalker's Dream. An original dance by nine Creoles made a sensation.

Harry Eaton and Alf. Weathers, the comedians, pleased. The high-wire act of Julietta Nelson was a wonderful exhibition. The performance closed with a comedy entitled On the Island.

J. M. Gotthold, son of Milton Gotthold, is in advance of Louis Rose's Washburn Sisters' Operatic Burlesque co.

Nixon and Zimmerman, of Philadelphia and Baltimore, visited Manager Frank Drew, of the Star cast, Friday.

Ed. Atherton and Tom Jenkins will wrestle at the Star Theatre next Thursday night.

Miaco's City Club co. are in the city this week, laying off until their engagement next week.

Managers Drew and Campbell now have their sanctum on the upper floor of the Star Theatre.

The Star has a Midnight Special to get the election returns on Tuesday night.

The Washburn Sisters go from here to Cincinnati next week.

WILLIAM CRASTON.

BUFFALO, N. Y.—Since last week's letter was written a new feature in the vaudeville line has opened in Buffalo, *i. e.*, the continuous performance. Sackett's New Theatre, corner Washington and Mohawk Streets, was opened to the public on 28. The performance begins at 1 P. M. and continues until 11 P. M., uninterruptedly. LeClair and Leslie headed the bill. Nat Farnaham, Allen and West, musical artists, and others contributed to a strong bill. Edwin Sackett is manager, and has fitted up the theatre in a cozy manner, and expects to get his share of the patronage.

Mr. Shea continues to fill houses with a strong co., having Troja and the Ducrows as leaders. Troja has a new repertoire of songs, and is a strong feature. The Ducrows have a good aerial act, and the audience remains nightly to see their wonderful performance.

The Washburn Sisters presented a strong variety bill at the Court Street Theatre, headed by Billie Barlow and the Burkes.

ROCHESTER, N. Y.—WONDERLAND THEATRE (T. G. Scott, manager): Business was deservedly good week of Oct. 28-2, as the programme presented the patrons of this cozy little house was meritorious throughout. Hilda Thomas, one of the brightest artists in her line that has appeared in this city this season, became a great favorite at once and was repeatedly encored. Franc Berry ably assisted her in her work. Mlle. Rosina, male impersonator; Morton and Reveille, sketch team; Mlle. Fiona, transformation dancer; the Le Vans equilibrists; Joe Hardmann, comedian; Frank Colton and his donkey; George K. Fortesque and Dick Gorman, comedians, all entered into their work with a determination to please, and how well they succeeded was evidenced by the hearty applause they received.

—LYCEUM THEATRE (A. E. Wolff, manager): The Boston Athenæum Star Specialty co. played to small audiences 28-30.

WASHINGTON, D. C.—Hyde's Company of Comedians in a clever bill of strong specialties filled an excellent week's business at Kernan's Lyceum Theatre Oct. 28-2. The roster of this organization includes Fannie Mora, contralto vocalist; the Rays (Johnny and Emma), heavy and light-weight champions of comedy; Pollie Holmes, the Irish duchess; Harris and Walters, the German sketch artists; Lester and McAvoy, up-to-date parody singers; Lizzie and Vinnie Daly, the dancing wonders; the Midgleys, juvenile character team; W. D. Wilmot and W. H. Barber, trick bicycle riders, and George P. Murphy and Kitty Kursale, who present the laughable afterpiece, A Morning with Justice Schwab.

JOHN T. WARDE.

PATERSON, N. J.—Bijou Theatre drew a series of good houses week ending Oct. 26 with Gus Hill's co. of vaudeville stars. Gus Hill himself repeated former triumps, and was ably supported by an A 1 co. Week of 28 the Watson Sisters' clever burlesquers are the bill, which seems to have hit the popular fancy, and they are doing a fair business. Howard Athenæum co. opens 4 for a week's stay, with a strong co. Eden Theatre is still presenting an indifferent vaudeville performance to small audience. This week Alonzo Hatch and Walton and Morgan are put in to strengthen the co. The performance is still far from satisfactory, not being above that formerly given when the house was run as a dime museum. The prices have been increased also to regular theatre rates.

HARRISBURG, PA.—HARRY DAVIS' EDEN MUSEE THEATRE (Edwin Young, manager): The business at this resort shows a steady increase, and the audiences seem to appreciate the efforts of the management to cater to their amusement. The people this week are as follows: Mlle. De Lano, wire-walker; Fannie Reynolds, vocalist; Draleno's dog and monkey circus. In the theatre the drama, Michael Strogoff, is produced to the satisfaction of the audiences. Next week the same co. will produce The Danites.

SPRINGFIED, MASS.—PARLOR THEATRE (H. R. Tucker, manager): Albertus and Bartram, comedians; Ida Siddons, in a whirlwind dance; the De Wolf Sisters, vocalists; the Hulbrooks, musical act; and Williams and Barton in black-face knockabout specialties. Good houses.

NEWARK, N. J.—WALDMANN'S OPERA HOUSE (Fred. Waldmann, manager): The Hopkins Trans-Oceanic Specialty co., which has an excellent array of talent, drew crowded houses Oct. 28-2. They opened to S. R. O. Weber and Field's 4-9; Irwin Brothers 11-16.

HOBOKEN, N. J.—Star Theatre (S. S. Weinthal, manager): Kalbfield's Orpheum Stars, comprising French and Haines, sketch artists; Corney Brooks; Tournour and Roberts; Lovenberg Sisters; Lamont and Love; Master Andrew Byrne; Castellat and Hall; Ottillie, and the Loyrows did good business Oct. 28-Nov. 2.

The Watson Sisters' Big Burlesque co. follows Nov. 4-9; Ladies' Club Burlesque co. 11-16.

Imperial Music Hall (John P. Colligan, manager): usual variety to good business.

STEUBENVILLE, O.—LONDON THEATRE (Frank I. Watson, manager): Week of Oct. 28 Laura Lawrence, vocalist; Nelson Sinclair, who does an act on a suspended wire; Arden, fire-eater and contortionist; Frank Wright and Eddie Mazier in black-face specialties; Beatrice Arden, female baritone. The performance closes with Nellie Carlisle and her performing dogs: business good.

MINNEAPOLIS, MINN.—At the Metropolitan Opera House, Sandow and the Trocadero Vaudevilles gave an excellent bill to large business Oct. 24-26 opened to the capacity of the house. The co. is an exceptionally strong one. The Lucifers, who made such a big hit during the Summer season at the Lake Harriet Pavilion, made many new friends in their high-kicking specialty. The Pantzer Brothers created a sensation with their startling and novel balancing feats. Mons. O'Gust made a decided hit as a mimic. Kaufman did wonderful things on his bicycle. The Jordan Family were incomparable in their trapeze work. Amann made his usual success as an impersonator, and Sandow brought down the house with his exhibitions of strength.

BUTTE, MONT.—The Casino presents the following new faces: Minnie Fanchetti, Minnie Emmett, Nellie Gray, Sisters Reno, Kittie Edmunds, Florence Pennell, Frank Rice, Edwin R. Lang, James McCarthy, and Bruer's Juvenile Band. Business immense.

LAWRENCE, MASS.—PARK THEATRE (George F. Colcord, manager): The following people appeared 28 for week: Lottie Burgess, James Neary, Christie and Pearl, Grace Cleveland, Alma Christie, and Pantzer Yrio; business good.

LOS ANGELES, CAL.—ORPHEUM (Joseph Petrich, manager): Business, notwithstanding counter attractions, continues large. Haines and Pettingill made a big hit on their first appearance, and McMahon and King are the best soft shoe dancers seen here in years. New people 28: Fialkowski, Memphis Kennedy, Foley and O'Del, Granger and Harding.

ALBANY, N. Y.—GAIETY THEATRE (Agnes Barry, manager): The Rentz-Santley co. opened a week's engagement Oct. 29 to a S. R. O house. The performance began with a burletta, Trill Be Club, followed by an olio which included living pictures and closed with Robin Hood, Jr. Ladies' Club Burlesque co. 4.

PAWTUCKET, R. I.—OPERA HOUSE (George M. Blandford, manager): Rich and Maeder's Vaudeville co. 24-26 drew good houses. Myrtle Arlington, during her turn of songs and dances, pleased the audience with Manager Blandford's song, "Polly."

NORTH ADAMS, MASS.—The Bijou theatre did a good business last week with Meeker and Mack's Own co. The Rweford Sisters, dancers, made a big hit and Meeker and Mack also captured the house.

KALAMAZOO, MICH.—GRAND OPERA HOUSE (W. G. Bush and Aldurav, managers): For week of Oct. 28 Jimenez Family, Gallagher and Allen, Florence C. Sherwood, Mack and Elliott. Milla Picardo and Victor Lee.

ARENA.

CANTON, MISS.—Pawnee Bill's Wild West Show at Fair grounds Oct. 19; good performance and fair attendance.

MURFREESBORO, TENN.—Ringling Brothers' Circus showed Oct. 23 to good business. It is one of the best seen here.

TEMPLE, TEX.—Barnum and Bailey gave two creditable tent performances to good business Oct. 24.

NEW DECATUR, ALA.—Buffalo Bill's Wild West gave an afternoon performance on Oct. 24 to between 8,000 and 10,000 people, one of the largest crowds in the history of Decatur.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN

Allen, Mrs. Angelina
Allen, May
Allen, A. Fitz
Abbott, Emma
Alma, M.
Adelaide, L.
Baker, Florence L.
Beauford, Mattie
Bly, Nellie
Beauregard, Marie
Brooke, Mrs. M.
Burke, Lottie
Bouton, Elizabeth
Byron, Henrietta
Barton, Jennie
Baker, Ella
Burt, May
Beach, C. L.
Belford, Pearl
Boyer, Grace E.
Brown, Minnie
Blossom, Ruby
Burroughs, Marie
Berleur, Henrietta
Bennett, E.
Barry, Eleanor
Choquette, Clara
Clay, Virginia
Campbell, Mrs. Jas.
Cortelyou, Jennie
Cleves, Lillian
Carhart, G. P.
Francis, Alice Campbell
Fuller, Molly
Fenton, J. C.
Floyd, N. T. Mrs.
Fairbairn, Bessie
Gomez, Miss C.
Grey, Madilen
Glover, Amelia
Graham, B.
Germaine, Katherine
Germon, Effie
Gordon, Anna
Gonzales, M.
Granger, Maud
Gray, Alice
Glynne, Harriett
Haynes, Ida Marie
Harcourt, Maud
Hall, Pauline
Hilfurde, Marie
Hazlett, Maud
Hoffman, Sophia
Hillman, B. K.
Hasson, Sadie
Hamilton, Pearl
Howan, Marie
Hoover, Grace E.
Hallam, Belle
Hadley, Florence
Ingram, Beatrice
Ives, Alice
Mawson, Jean
Miller, Annie
Morella, Myra
Mecusker, Ines
Marion, Florence
Myers, Mary
Nelson, Mrs. Frank
Norwood, May
Norton, Clara
Near, Mrs. Jasper
Nichol Sisters
Norwood, Louise R.
O'Neill, Nance
Osborne, M.
Osborne, Rose
Ogden, Grace
Olivier, Jessie
Ossi, A. P.
Pierce, Alice
Pierce, May
Purcell, Kate
Phillips, Mildred
Post, Lily
Potter, Jennie
O'Neill
Roberts, Josephine
Rodiera, A. L.
Rich, Elenor
Rand, Rosa
Ritchie, Mrs. A.
Raymond, Frankie
Rice, Fanny
Rose, Fannie D.
Rose, M. F.
Ridgeway, Helen
Roma, Miss
Sadler, Jessie
Sizer, C. B.
Sutton, J. P.
Sherman, J. W.
Stevens, Jessie
Starr, Reah
Swanton, Miss
Starr, Hattie
Sutherland, Rosa
Selbie, Eva
Thorpe, Pauline
Thill, Alice M.
Torbett, O.
Totten, Edith
Tanner, Cora
Temple, Laura B.
Tiffany, Annie W.
Travers, Belle
Vonoldine, Blanche
Villers, Jessie
Varn, Agnes
Van Sicles, Ida
Vaughns, T.
Von Dinehoff, Helen
Ware, Annie
Welles, Georgia
Wall, Rose
Williams, Sophia
White, Maud E.
Williams, Hattie W.
Ward, L.
Whitney, Emma
Wade, M.
Worth, Duttie
Whitcomb, Viola
Wood, Ella Hugh
Wallace, T.
Watts, Marion J.
Young, Bell

MEN.

Adams, J. H.
Abad, Chas. J.
Adams, C.
Askin, Harry
Andrews Opera Co.
Amory, J. R.
Adams, Justin
Aurich, Francis
Alston, Clarence E.
Allan, Ethan
Appleton, Aaron
Anderson, R. Cooley
Arnold, Arlie
Baldwin, Prof. S. S.
Boothy, Anson
Butler, Chas.
Baker, Peter
Bates, W. M.
Barclay, Delancy
Brinkly, H. W.
Buning, A. G.
Burns, Bobby
Biers, D.
Beamish, Edward
Bellini, Alma
Bryant, Gus
Burnham, Chas.
Blackaller, Henry
Baker, C. A.
Brinkley, H. M.
Butler, O. H.
Bunnell, Chas.
Brown, Sedley
Barry, Frank
Bittner, W. W.
Bishop, W. H.
Graham, Robt. E.
Gilbert Opera co.
Gerson, Paul
Holmes, Wm.
Hallock, Augustus
Hackett, J. K.
Hilton, Ed. P.
Hayden, Mr.
Haney, L. A.
Haverly, J. H.
Howard, T. C.
Haynes, Geo. H.
Harrison, Louis
Handey, F. V.
Holbrook, B. W.
Handy, Mart.
Hays, J. W.
Hayes, Harry
Hasson, Chas. F.
Hill, J. Starr
Herbert, J.
Holmes, W. H.
Howard, T. W.
Haworth, Jos.
Hayes, Bruce
Heald, H. D.
Hanna, Wm.
Harbury, Chas.
Irving, Phil.
Irulies, Chas.
Irving, Montgomery
Irison, Frank O.
Janks, Geo. P.
Jordan, Leopard
Jones, Walter
Joslyn, Ben F.
Mantell, Westley
McCarthy, Dan
Moore, Raymond
Murphy, Mark
Marshall, Geo. O.
Marble, Scott
McGurn, J. T.
Miller, F. A.
Manbury, Chas.
Malwey, Con
Mortimer, Richard and wife
Mayhew, Reggie
Marshall, Geo.
McLean, Alex.
Mitchell, Julian
Marsh, R. B.
Nugent, Ed.
Near, Jasper
Norden, H.
Nelson, W. H.
Nash, Geo. F.
Navratil and Bruce
Phillips, Ed. R.
Perkins, Walter
Prior, Sidney
Phillips, W. F.
Perry, Thomas S.
Powers, Francis F.
Peters, F. D.
Powell, Magician
Palmer, Fred. C.
Perlet, Herman H.
Fraser and Burns
Pond, J. B.
Prox, F.
Pingree, Dave
Rankson, J. W.
Boyd, Chas. A.
Clifford, Orson
Corbett, Wm.
Conte, Chas.
Couldock, Chas. W.
Curtis, M. B.
Craig, C. G.
Campbell, J. B.
Cosgrove and Grant
Craig, C.
Cantlemey, H. S.
Colly, W.
Carman, C. H.
Conger, F. S.
Cherry, James C.
Cutting, R. L.
Charters, Chas.
Cushman, A.
Carr Mr.
Conant, F. W.
Crossley, W. F.
Casey, Frank
Cagley, Mr.
Clifford, C. R.
Du Coin, Frank
Davenport, R. S.
Davies, W. S.
Donnelly, Jas.
Doyle, Thos.
Donovan, J. V.
Douglas, M.
Doughty, Henry
Dodd, Harry
Dickson, W. S.
Dickerson, Harry
Dickson, Chas.
Dowling, J. J.
Doblin, Maurice
Dockstader, L.
De Wolf, Harrison
Del Campo, Signor
Emerson, W. D.
Eggleston, Chas.
Evenham, J. B.
Ellis, H. I.
Emeles, Heilmer F.
Echlin, J. T.
Evans, E.
Fehrman, Max
Fitch, Clyde
Fraser, Robt.
Fletcher, Chas. L.
Francisco, Mr.
Ferguson, Steven
Fairgrieve, A. C.
Farren, Geo. F.
Fletcher, Walter
Farnsworth, C. H.
Farrene, Ed.
Frankau, Jos.
Fusberg, Edwin
Fay, Hugh
Forrester and Rice
Florence, Neill
Ferguson, Barney
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Grinnell, B. F.
Glapman, James
Guernsey, W. S.
Gilmoore and Butters
Gleesy, Mr.
Gest, C.
Gilmane, C. S.
Go dall and Young
Granville, Homer
Giles, Arthur
Guibald, Prof.
Gribler, Gerard
Grana, Alex.
Gibney, Chas. F.
Jewett, Mr.
Jolly, Dan'l.
Janette, Fred. E.
Johnstone, S. F.
Johnstone & Morr
Jordan, H. F.
Johnson, Chas. H.
Jarrett, B.
Johnson, Chas. S.
Kalker, K.
Kirkham, A. C.
Kimball, E. H.
Kelly, James A.
Kahn, Arthur
Kusel, Jule S.
Kyle, Claude
Kahnwaler, J. M.
Key, J. Barton
Kutler, John
King, Steven
Kleinacher, Barney
Kerr, C. Herbert
Loos, R. Beers
La Nyon, Edgar
Leonard & O'Neill
Lacy, Harry
Livingston, Mr. F.
Lee, Wm.
Lacy, Bert
Locke, Chas. E.
Lurdt, H. Burk
Lauder, Frank
Lossar, John Hays
Livingston, Arthur
Le Roy, Louis
Livingston, Albert
Lewis, F. G.
Lyman, Francis
Loder, Chas. A.
La Mack, Harry
Leoni and Everett
Loupere, Mr. and Mrs. Joseph
Le Monge, Wm.
Lynch, G. W.
Morgan, Chas. A.
Murray, E.
Morris, Louis J.
Meeker, Joe
McFadden, Geo. E.
Meyer, Henry
Morris, C. J.
Mayo, F. G.
Mitchell, Horace
MacMaugh, S. F.
Murphy, John Daly
McClelland, Fred.
McDowell, Henry
McIntosh, Burr
McGuckin, Albert
Macnichol, W. F.
Morgan, H. J.
Martens, Carl
Macaulay, J. F.
Maurice, Robt. F.
Manning, Mr.
Mills, Robt.
McDowell, M.
Mordant, Frank
Melvin, Calvin
Mgr. American Girl co.
Mgr. Rice's Comedians
Mgr. Nibio's Garden
Morse, Frank E.
Mimmella, Frank P.
Middleton, Geo. W.
Moody, J. P.
Mather, John B.
Morrison, Lindsley
Peiper, Teddy
Preston, John A.
Purcall, A. W.
Pontellow, Author
Parker, H. E.
Parks, John A.
Phillips, D. Philip
Parry, Frank G.
Reynolds, Gus
Rice, E.
Reynolds, Giles
Richter, Fred.
Robertson, Punch
Ramus, W. V.
Raymore, C. J.
Richerson, Frank
Rising, Will S.
Ross, J. H.
Rixford, John
Ramdell, Vernon
Rhemstrone, Al.
Reynolds, Frank
Russell, F. A.
Reynolds, Thomas
Rowley, Jean
Robyns, Will. C.
Schindler, Paul
Sullivan, Mark
Stanley, Ed.
Stephens, Raymond
Stanton, E. C.
Shaw and Bradford
Sabet, Daniel
Smith, Thos. F.
Sanders, J. H.
Sorton, Chas.
Sawyer, Arthur
Seeley, Col. Chas.
Smith and Martin
Smith, E.
Smith, Walter
Suglia, W. O.
Sullivan, J. T.
Secress, J.
Stevens, Edwin
Stevens, Ben B.
Sawyer, Lon
Sweatman, W. P.
Thayer, Chas.
Torriani, Carlo
Temple, M. J.
Thornton, Chas.
Trenel, Jake
Tetson, Mr.
Tate, Howard
Vass, W. L.
Vernon, Chas. E.
Varney, E. W.
Warde, Arthur T.
Worth, Lew. F.
Walker, C.
Walker, C. H.
Williams, Fred.
Woodard, M. C.
Widner, H. L.
Willis, J. W.
Wharton, L. D.
Wilbur, Burt K.
Weadon, F. P.
Walters, Joseph
Webster, J.
Williams, Jesse
Woods, N. S.
Wildine, A. A.
Widiams, Jack
Woodman, F. W.
Whitbeck, L. F.
White, R. C.
Young, Jno.
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Zeigfeld, F.

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CORRESPONDENCE.

[CONTINUED FROM PAGE 9.]

be secured. Nov. 2 Emily Bancker in Our Flat; Columbia Opera co. in Said Pasha 4.==ITEM: Mrs. Ada Holdredge Ash, who formerly lived in Janesville, is leading soprano for this co.

PRAIRIE DU CHIEN.—GRAND OPERA HOUSE (O. W. Keiser, manager): House dark. Will in all probability remain so until it is remodeled.==ITEM: Denman Thompson's Old Homestead co., under management of William Warmington, had to cancel, owing to stage being too low to permit of using special scenery. Cancelled Midnight Watch also.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): House dark last week. Nothing for this.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Trilby was presented 28 to large audience. The dramatization of this popular novel was eagerly anticipated, owing probably to its wide popularity. The strongest character is, of course, Svengali, and was faithfully portrayed by Theodore Roberts. In the role of Trilby Mabel Amber divided the honors with Mr. Roberts. The cast contains two Toronto boys, namely, Frederic Conger and N. J. Romaine (Walsh) respectively, and in the roles of Little Billee and Gecko were acceptable. A Catspaw 4-9.==PRINCESS THEATRE (Frank Connolly, manager): Ibsen's A Doll's House opened 28 to a large and fashionable house. The co. is an excellent one, and includes Julia Stuart, who assumes the role of Nora with grace and ability. Frederick Bancroft. 4-9.==TORONTO OPERA HOUSE (Ambrose J. Small, manager): Hoss and Hoss is an entertaining comedy, and was witnessed by a large audience 28. The co. is a good one, and includes Joseph Coryers, Alf. Hampton, Mlle. Carlotto, and Jessie Carlisle. Charles T. Ellis in The Alsatian 4-9.==CRYSTAL THEATRE (L. L. Young, manager): The Jarretts, illusionists; Flossie La Blanch, strong woman, in the Lecture Hall; and Barr and Evans, Ozav, Mason and Titus, the Russells, and the Tooleys, in the Theatre, to big business.

GUELPH.—ROYAL OPERA HOUSE (Albert Tavernier, manager): Eugene O'Rourke in The Wicklow Postman 28; fair performance to good business. Palmer's Trilby Nov. 5.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Barney Ferguson in McCarthy's Mishaps 24 to crowded house. The specialties pleased the house immensely. St. George Hussey made a hit as Mrs. Mulligan; Miss Marguerite and Master Richard Ferguson did some clever dancing and specialties.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): Ida Van Cortland 21-26 in repertoire to moderate business.

CHATHAM.—GRAND OPERA HOUSE (Henry A. Rispin, manager): House dark 21. Catspaw 30; Trilby Nov. 8; James Callahan's Faust 11; Joe Murphy 15.

BROCKVILLE.—GRAND OPERA HOUSE (F. J. Ritchie, manager): Julia Stewart in A Doll's House 24; light house; performance excellent. Robert Mantell 30. The whole house has been sold three days in advance for the Mantell performance. Samuel Edwards in A Catspaw Nov. 14.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): A. O. W. Concert 24; good house; fair concert. A Catspaw Nov 2; Trilby 4; Robert Mantell 6, 7.==STAR THEATRE (Bessey and Davey, proprietors): Brennan and Wheeler, Nellie Fields, Cross and Holden, Howard and Doyle, Thomas Glynn; fair business.

QUEBEC.—ACADEMY OF MUSIC (Sewell and Knox, managers): Robert Mantell, who was booked 25-29, cancelled. Roberti Grand Opera co. 31.==JACQUES CARTIER HALL (Randolph Daly, manager): Harry Lindley's co. 22-30; good business.

BELLEVILLE.—CARMAN OPERA HOUSE (Powers' Brothers, managers): Julia Stuart in A Doll's House 26 (Frank W. Curtis, manager); matinee very good house; fair house in the evening. Miss Stuart and her leading man, Charles Hagar, were very good, but Henrick Ibsen's play did not suit the audience. Roberti Grand Opera Concert co. 28 (Reginald Waters, acting manager) was the finest and most high-class entertainment given here for some time; small but fashionable audience. Their orchestra was the finest we have had in the city. Robert Mantell 31 in The Corsican Brothers.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): Joseph Murphy, supported by an excellent co., presented The Kerry Gow 29 to a well-filled house. A Catspaw Nov. 1; Trilby 6.==TOWN HALL: Jessie Alexander in select readings to a good house 29.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, lessee and manager): Gilbert Opera co. fifth week 21, in repeat operas and Mascot; fair business. Ethel Balch, prima donna, made a great hit and received numerous encores. Sixth or last week, 28, in Chimes; good house. Nickerson Comedy co. 4; two weeks.

[*Received too late for classification.*]

MILWAUKEE.

The engagement of Little Robinson Crusoe was rather a troublesome one in the managerial department. Bad business had followed the co. for several weeks, funds were low, and salaries had not been forthcoming regularly. Eddie Foy succeeded in getting a backer and bought out Mr. Prior's interest, and the most of the co. departed to fill the bookings beyond here. Donnelly and Girard followed at the Davidson Oct. 27 with two performances of The Rainmakers. Mr. Donnelly was obliged to appear before the curtain and announce his inability to appear as Percival Albright owing to a severe cold, which could not be questioned by any one present when the announcement was made. Charles J. Ross assumed the role on short notice, and deserves credit for a very creditable performance. Eddie Girard worked earnestly and succeeded in keeping the audience in a good humor whenever he was on. The Rogers Brothers are an excellent German team, and add much to the success of the entertainment. Ross and Fenton in their burlesque on familiar tragedies were excellent, and received hearty recognition. Clara Morris 27-30 in Camille, Raymonde and Miss Moulton to light houses.

A series of delightful performances by Minnie Maddern Fiske 24-26 at the Academy received liberal patronage. Mrs. Fiske is so delightfully natural in her creations, and is supported by such an excellent co., that every one who witnessed The Queen of Liars and A Doll's House, was satisfied, and took occasion to show it with hearty recalls. James Neill was welcomed by the many friends who remember him since his stock season at the Bijou last Spring. His work in both pieces was very finished. Captain Paul is the attraction at the Bijou this week, and is receiving liberal patronage.

One of the saddest accidents which have occurred at a Milwaukee theatre occurred last night at the Bijou, whereby Sol De Lisser, stage-manager of the Captain Paul co. lost his life from the premature explosion of two large pistols used in the explosion scene. Just before the curtain was raised De Lisser was arranging the properties, and it is presumed that the two pistols which exploded had failed to go off at the previous performance. His leg was torn completely from the body, and he died two hours afterward. The accident had a depressing effect on the entire co., who were obliged to go through the performance knowing that one of their comrades was lying at the point of death. Sol De Lisser was a cousin of Horace De Lisser, the author of the play, about twenty-eight years old, and leaves a mother, who lives in New York.

E. T. MCDONALD.

ATLANTA.

Crowds continue to flock to the Cotton States and International Exposition, and the outlook for the next two months is, indeed, promising. The town is brim full of all kinds of attractions, and the business so far is good all along the line.

At Henry Greenwall's New Lyceum Theatre, Alvin Joslin opened Oct. 28 for four performances to splendid business. It had been some time since Uncle Alvin visited us, and there was a good natured crowd of splendid proportions to greet him on the opening night. The other performances were equally as well attended.

Buffalo Bill and his Congress of Rough Riders are attracting immense crowds at Piedmont Park with two performances daily.

Thomas Keene did remarkably good business last week at Henry Greenwall's New Lyceum Theatre. His repertoire embraced the best Shakespearean plays, and their production won the approval of all of this popular house's large clientelle.

Among the very early attractions at Henry Greenwall's New Lyceum Theatre are J. K. Emmet, who will present Fritz in a Mad House, and Stuart Robson, who presents a splendid line of plays for the week of 4.

Frederick Warde presented The Mountebank, The Lion's Mouth, and Runnymede 28-30 respectively.

The Baldwin Mitchell co. opened 28 for a week presenting The Golden Giant Mine, The Devil's Webb, Davy Crockett, and The Phœnix. Billy Van's Minstrels open 28 for three performances.

At the Aragon Roof Garden at the Exposition Grounds the Mexican Typical Orchestra of Guadalajara, Mexico, is drawing a good portion of the music loving people.

The Midway at the Cotton States and International Exposition is a blaze of glory every evening just after Paine's spectacle which brilliantly presents at the lower end of Lake Clara More, China and Japan. Hagenbeck's Trained Animals and the Paul Boyton Chute co., probably do the largest business.

The '49 Mining Camp is odd and strangely attractive, and its attendance has increased wonderfully since L. J. Langley was appointed receiver. Its dance hall has been made specially attractive and other additions are to be made.

Innes' Band is giving open air concerts daily in the Plaza.

The City Trocadero draws well.

ALF. FOWLER.

OMAHA.

Thrilby at the Creighton Oct. 24-26 drew great houses. Trilby the genuine was so artistically and successfully presented at this house by the A. M. Palmer co. in September, that all who saw that finished representation were on the qui vive to witness the Garrick Burlesque co. in their superlatively funny take-off, and no one begrudged the advance in prices, for they had their moneys worth. All of the characters have been so generously mentioned in the columns of THE MIRROR we will not particularize. From start to finish they had packed houses.

The name of Hanlon Brothers is a synonym for square dealing and *ne plus ultra* entertainment. In Superba they more than sustain their world-wide reputation. The present co. is a very strong organization, the dancers most graceful, the scenic effects most beautiful. Omaha has a personal interest in this presentation, as one of her fair daughters, Bertha Bayliss as Superba, the Righteous Queen, is a universal favorite here. Her voice, a wass a superior one, gains constantly in purity, strength and timbre. She was the recipient of numerous encores. The ballet is beautiful and graceful. Particular praise is to be accorded the danse le demon and the oriental flower dance. The scenery is beautiful beyond words, and the barnyard animals are fetching. The curtain rose to big houses every day. Primrose and West 10-12. Theatre dark 13-16. The Dazzler 17-21; Walker Whiteside 22-24.

Tender memories of boyhood's happy days drew hundreds to Boyd's Theatre 23, 24 to see Denman Thompson's pastoral beauty, The Old Homestead. We oldtimers missed the dear familiar face of the original and only Uncle Joshua, but John Barker gave us honest work in portrayal of the New Hampshire farmer. Mr. Fred. Clarke won much praise in his interpretation of Cy Prime. Miss Carrie Ashley Clarke and Gus Kammerlee had also true conception of their cast. It goes without saying there were good houses.

We do not like Dr. Wolf Hopper in Dr. Syntax. That may not count with your readers, but the glamor of his successes in Wang, supplemented by his triumph of Panjandrum, overshadow the newer venture of this most accomplished, talented and versatile artist. Hopper always draws well and this engagement brought him ducats, but only measured applause. The piece is well mounted. Edna Wallace Hopper is as charming as ever, and Bertha Watzinger was in fine voice, winning several recalls. John Parr is a good lack Alden. The chorus is strong and pretty and musical.

It was a pleasure to your correspondent to meet Mr. George M. Welty, who is proprietor and manager of a very excellent Black Crook co. The engagement 27-29 was a great success, financially, dramatically and from a scenic standpoint. Mamie Conway as Stalacta and Georgie Laurence, a very chic Carline, were much applauded. George D. Melville's juggling is something wonderful, really it is marvelous. Four big houses showed their appreciation of a good show. Trocadero Vaudeville and Sandow 4-6; Herrmann 8, 9. R.

INDIANAPOLIS.

At the Grand Opera House Oct. 28-30 Edwin Milton Royle's romantic drama, Mexico, opened to fairly good business, though deserving of still better patronage. The play was well staged, in the hands of a competent co., and is in itself a meritorious piece, showing the dramatist's subtle skill in the handling of a most intricate plot. Mr. Royle has with him most of his home-like co., and as a whole they have achieved great excellence. Tuesday night Friends was produced and well received, as usual, with much fervor and applause. Walker Whiteside 30-2; W. H. Crane 4-6, Hoey in The Globe Trotter 7-9.

At the English Opera House dark 29-31. In Old Kentucky 1, 2.

At the Park Theatre Daniel Kelly appeared in Outcasts of New York, a sensational drama, to good business 28-30. Tuesday the old-timer (but always a favorite at the Park), Shadows of a Great City. Prominent in the cast were Helen Desmond and Lawrence Barrett. A Prodigal Father 31-2; Wilbur Opera co. 4-9. Delmonico at Six.

At the Empire Theatre Weber and Field's Vaudeville Club 28-2. One of the best cos. here at the Empire Theatre this season opened to a comfortably filled house, who came here to be amused, and from their applause evidently got what they came for. Of the co. Myers, the wire-walker; McIntyre and Heath, Miss Raymond, and W. H. Fox, made individual hits. Field's Drawing Cards 4-6; French Folly co. 7-9.

Harry Allen, for three seasons with Friends, in which play he so cleverly depicted Paton, Sr., will sever his connection with this co. 9. G. A. RECKER.

PORTLAND, ORE.—MARQUAM GRAND (S. C. Heilig, manager): Pauline Hall, supported by Hugh Chilvers, Edgar Temple Taylor, Charles H. Bradshaw, Downing Clark, Charles Meyer, Eva Davenport, Jeanette St. Henry, Drew Donaldson, and Mabel Irving, comprising an exceptionally strong and well-balanced co., delighted large audiences in four performances of Harry and Edward Paulton's operatic comedy, Dorcas, Oct. 21-24. Estimated receipts $2,000. House dark 28. Lincoln J. Carter's The Fast Mail 25, 26 drew average-sized houses.==CORDRAY' NEW THEATRE (John F. Cordray, manager): The Frank W. Bacon Stock co., in A Barrel of Money 21-27 did good business. Interesting and special features of the performance were the singing of Signor Tommaso and William Burress, dancing of Thomas Keating, of this city, and the recitations of Frank W. Bacon.==NEW PARK THEATRE (J. P. Howe, manager): The second and final week of the two-weeks' engagement of the Carl Smith-Beatrice Lieb co., presenting Herminie; or, The Cross of Gold, 21-27, played to profitable business. ==ITEMS: Eva Davenport, of the Pauline Hall co., scored a great and deserving hit here 21-23 as Griselda in Dorcas. Her tea-cup song in the third act of the opera secured her triple encores at each performance. She is the best comedienne seen here in many weeks.—Samuel C. Mott, the fore-manager for Rose Coghlan and R. M. Stockwell's co., arrived here 24. The Coghlan-Stockwell co., Mr. Mott says, has been doing great successinly in California.—Mrs. Friedlander and Alice Friedlander, mother and daughter respectively of Samuel H. Friedlander, formerly lessee and manager of the Marquam, and now one of the managers of the Columbia Theatre, San Francisco, are at present visiting friends here. Marquam Manager S. C. Heilig left here for Tacoma, Wash., 24. He will pilot the Pauline Hall co. around the Sound and British Columbia Circuit for several days.—Milton Nobles arrived here from San Francisco 23. Supported by Frank W. Bacon's stock co., he will star at Cordray's here from 28 to 10. From Sire to Son and Love and Law will be given by him. A week will be devoted to each play. After playing here two weeks, he, accompanied by the Bacon co., will go to Cordray's Seattle theatre for two weeks. It is four years since Mr. Nobles was seen by local playgoers. This season Mr. Nobles is not traveling with his own support. Asked why, he said: "I have been just twenty years in management. I wanted a rest and a change, and freedom from cares and responsibility. I am doing considerable literary work. I am determined to be my own master for a year." He will play about twenty-five weeks this season. At the conclusion of Mr. Nobles' four or five weeks' engagement under Mr. Cordray's management, he will play a return repertoire at the Grand Theatre, San Francisco. Following this, he will play six weeks in Los Angeles, Cal. His entire repertoire will be presented there. Dolly Nobles is not with Mr. Nobles during his engagement under Mr. Cordray's management. It is probable she will join him for his San Francisco and Los Angeles engagements. It is not generally known that Milton Nobles was among the pioneers in the early days of Portland theatricals. But such is a fact. As a youngster in his teens, he played here in '69 at the old Oro Fino Theatre, an up-stairs, square, flat hall, in Bates and Winson's company, brought by them here from San Francisco, in which Josepia Murphy was the star. Some of the members of that long-remembered co. were: Mrs. Bates (who is now playing on this Coast), Pierpont Thayer, Ted Melville, Charles Thornton, "Dick" Clinton (who is now living here), Jennie Mandeville, Ellen Cummins, and Mrs. Cox, wife of "Daddy" Cox, who were from Australia.—The Carl Smith-Beatrice Leib co. left here for Seattle 28. The co. will play at Cordray's there 28-3.—The Park Theatre will be dark 28-9.—The Hettie Bernard-Chase co. will begin a run at Cordray's local house 11.

PORTLAND, ME.—LOTHROP'S PORTLAND THEATRE (Charles C. Tukesbury, manager): The Silver King 23, 24; enjoyed by larger houses 28-2, house dark 4-9, Katherine Rober in repertoire.==CITY HALL: U. T. C. 18; light attendance. Salvini 4; The Drummer 6-8; Paderewski 21, 22.==ITEMS: Gus Heege in A Genuine Gentleman 28, 29 cancelled.—Manager Stubbs will open his new variety theatre 4.—Alfred Bradley, manager for Salvini was in town 27. The Paderewski tickets opened with a sale of $4,000 in one hour.—Charles A. Wilson, manager for Katherine Rober, was in town 28. Mr. Wilson is the former manager of the Portland Theatre. Miss Rober makes this the starting point for a tour of New England and the Middle States.—Bartley McCullum, proprietor of Peaks' Island Pavilion, was in town last week. He closed a contract with Atkinson and Calder as stage manager for the production of all their plays. He starts in at once with the In Sight of St. Paul's co. at the Bowdoin Square Theatre, Boston. Mr. Calder is William Calder, so long identified with Portland theatregoers. Mr. N. J. Thomas leaves this city 3 for Lowell to join the orchestra of the Lowell Opera House, Vice-President Plaisted, of the Veteran Firemen's Association, was formerly connected with the old Union Street Theatre, and presented the society 17 with a sword used by the great actor, Junius Brutus Booth, at that theatre back in the forties when Joe Proctor managed it. This sword has a little history of its own in connection with Booth's last appearance. Booth, as usual, was drunk, and something was said or done that Booth didn't like, and he gave a vicious cut with the sword at Plaisted, who was shifting scenery. The end of the sword struck one of the wings, and broke off about an inch from the point. When Booth got sobered up he gave Mr. Plaisted the sword as a memento.

NORTH ADAMS, MASS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): The Brooklyn Handicap was very poorly presented Oct. 26. Oliver Doud Byron in Ups and Downs of Life 26; fine performance to light business. Professor Seymour, mind reader, 30. Arthur Sidman in A Summer Shower 1. James O'Neill in Virginius 5.==WILSON OPERA HOUSE (Thomas Hanley, manager): Dark.

EL PASO, TEX.—MYARS OPERA HOUSE (A. B. McKie, manager): House dark week ending 26.==CHOPIN MUSIC HALL (Leitch and Dewey, managers): Ollie Torbett Concert co. 22, 23; light houses; deserved better patronage.

HERKIMER, N. Y.—GRAND OPERA HOUSE (H. A. Diemer, manager): Rhéa, in her elaborate production of Josephine, Empress of the French, charmed a large audience Oct. 28. Uncle Tom's Cabin 23.==ITEM: Nearly twenty-five of Fairfield's military students in uniform enjoyed Rhéa's play 28.

EAST ST. LOUIS, ILL.—MCCAUSLAND'S OPERA HOUSE (F. M. McCausland, manager): A Green Goods Man packed the house twice Oct. 27. The play and co. are fully fifty per cent better than the productions seen here last year. Jolly Old Chums 3, Si Plunkard 4, Alabama 10, Limited Mail 11.==MUSIC HALL (G. Lehman, manager): The California Road Agent 3.

LEWISBURG, PA.—NEW OPERA HOUSE (W. W. Wolfe, manager): Swedish Quartette Oct. 28; good house. Two Johns co. 8.

GRIFFIN, GA.—OLYMPIC THEATRE (J. D. Hobman, manager): Katie Putnam presented The Old Lime Kiln Oct. 29. If the managers of the house would only give the people a few shows like this and keep the house dark to bad ones, they would soon do a good business.

GREENSBURG, PA.—KRAGGY'S THEATRE (R. G. Curran, manager): O'Hooligan's Masquerade Nov. 26; fair house; performance satisfactory. Maloney's Mishaps 29; small audience and performance very poor. J. C. Stewart's Two Johns co.; large and well-pleased audience. The Wolford and Arnold co. opened a three-nights' engagement 31, the opening bill being The Smugglers. W. S. Cleveland's Minstrels 4; Florence Bindley in The Pay Train 7; Powell the Magician 9; A Baggage Check 16.

PUNXSUTAWNEY, PA.—MAHONING STREET OPERA HOUSE (Charles Fink, manager): Harrison J. Wolf Oct. 30 in The Corsican Brothers; poor business; show first-class. Henderson's Ideals 2; Duncan Clark's Female Minstrels 5. Your correspondent was misinformed in regard to the date of Harrison J. Wolf, it being 30 instead of 2.

ALTOONA, PA.—ELEVENTH AVENUE OPERA HOUSE (Mobler and Myers, managers): Hanford, Spencer and O'Brien in the Merchant of Venice Oct. 26; performance excellent; receipts $525. Admiss Eden 28 to packed house. Two Old Cronies 29; big house. Welsh Ladies Choir 6; Shore Acres 8.==ITEM: One of the surest signs of better times seems to be the way attractions are drawing crowded houses.

CANTON, O.—THE GRAND (L. B. Cool, manager): Sam T. Jack's Adamless Eden co. Oct. 25 to fair business. Corinne in Hendrik Hudson 29 pleased a large audience. Fanny Rice in Nancy to good business 30.

GREELEY, COL.—OPERA HOUSE (W. A. Henton, manager): Sam P. Jones lectured to a big house Oct. 24.

KINGSTON, CAN.—MARTIN'S OPERA HOUSE (W. C. Martin, manager): Roberti Opera co. Oct. 29 to a good house; satisfactory performance. Robert Mantell 1, 2; Mozart Symphony Club 4.

GREENFIELD, MASS.—OPERA HOUSE (N. J. Lawler, manager): Ups and Downs of Life Oct. 29; fair business.

TURNERS FALLS, MASS.—COLLE OPERA HOUSE (Fred. Colle, manager): A Thoroughbred Oct. 25; fair business.

EAU CLAIRE, WIS.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Alabama played to a fair-sized house Oct. 25. The audience was more than pleased with the play.

UNIONTSVILLE, O.—CITY OPERA HOUSE (Elvan and Vanastlan, managers): J. C. Tool Oct. 24 to light house; performance good. Florence Bindley in the Pay Train 30 to the largest and most appreciative audience of the season; performance was above the average. Calahan in Faust 1; Zero 27.

MEADVILLE, PA.—ACADEMY OF MUSIC (E. A. Hempstead, manager: All the Comforts of Home Oct. 26; poor business; fair satisfaction. At Fort Bliss Nov. 5 Hoss and Hoss. The Gormans 13.==ITEM: A new scenery room 20x27 is being built on the ground floor by Manager Hempstead. It will contain room for the storage of all properties of the house, together with all properties carried by traveling cos. It will afford great relief to a much over crowded stage when handling heavy scenic attractions, and will enable the proprietor to add new scenery properties and furniture.

OPEN TIME.

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ALBANY, N. Y.: Harmanus Bleecker Hall, Nov. 9, 19, 20, 21, 22, 23, 29, 30.

ALBANY, N. Y.: Proctor's Leland Opera House, Nov. 13, 14, 16, 18, 19, 20, 25, 26, 27, Dec. 5, 10, 11, 12, 16 to 19, 23 to 28, 31, Jan. 1, 2, 9, 10, 13, 14, 15, 20, 23, 29, 30, Feb. 3 to 12, 17 to 22, March 2 to 5, 7, 9, 10, 11, 16, 17, 26, to 31.

BETHLEHEM, PA.: Central Theatre, weeks Nov. 17 and 24, December.

BUTLER, PA.: Park Theatre, Nov. 21, 22, 23, 28, 29, 30, Dec. 2, 3, 17 to 26, Jan. 1 to 10.

ELWOOD CITY, PA.: Opera House, weeks Nov. 13 to 27, December and January.

GOSHEN, Ind.: Opera House, Nov. 11, 13 to 25, 28.

HARTFORD, Conn.: Proctor's Opera House, Nov 19, 22, 26, 29, Dec. 5, 11, 14, 16 to 20, 23, 27, 28, 30, 31 Jan. 2 to 17, 21, 24, 25, 28, Feb. 3 to 6, 10, 11, 12, 14 to 21, March 2 to 6, 9 to 14, 16, 23 to 27.

NEW LONDON, Wis.: Grand Opera House, Nov. 11 to 23, 26 to 30, Dec. 2 to 14, 17 to 31.

NORRISTOWN, Pa.: People's Theatre, Nov 7, 8, 9, 11, 12, 13, 18, 19, 20, 21, 22, 23, 25, 26, 27, 28, 29, 30, Dec. 2, 3, 4, 10, 11, 12, 13, 14, 19, 20, 21, 30, 31.

OSHKOSH, Wis.: Grand Opera House, Nov. 4, 12 to 16, 18, 19, 20, 22, 23, 28, December.

RAVENNA, O.: Reed's Opera House, all dates after Nov. 1 excepting Dec. 13, Jan. 8, 29, Feb. 3, March 25.

WAUKESHA, Wis.: Silurian Casino, Nov. 1 to 14, 23, 25, Dec. 1 to 7, 12, 13, 14, 23 to 31, Jan. 14 to 25.

DATES AHEAD.

[CONTINUED FROM PAGE 15.]

SOUSA'S BAND (D. Blakely, mgr.): Houston, Tex., Nov. 4, New Orleans, La., 5, Mobile, Ala., 6, Montgomery 7, Birmingham 8, Memphis, Tenn., 9, Nashville 11, Evansville, Ind., 12, Indianapolis 13, Louisville, Ky., 14, Lexington 15, Knoxville, Tenn., 16, Atlanta, Ga., 18-Dec. 23.

THE SHOP GIRL: New York city Oct. 28—indefinite.

TWELVE TEMPTATIONS (Charles H. Yale, mgr.): Cincinnati, O., Nov. 4-9, Chicago, Ill., 11-16, Milwaukee, Wis., 18-23.

THE MERRY WORLD (Canary and Lederer, mgrs.): Cleveland, O., Nov. 4-9.

TAVARY OPERA: St. Louis, Mo., Nov. 4-9.

TWENTIETH CENTURY GIRL (Fred. Hallen, mgr.) Chicago, Ill., Nov. 3-16.

THE SPHINX: Philadelphia, Pa., Oct. 28-Nov. 9.

TOMPKINS' BLACK CROOK (Hank Newell, manager): Cleveland, O., Nov. 4-9.

WANG (D. W. Truss and Co., mgrs.): Elizabeth, N. J., Nov. 5, Plainfield 6, New Brunswick 7, Trenton 8, Chester, Pa., 9, Wilmington, Del., 11, Camden, N. J., 12.

WILBUR OPERA: Indianapolis, Ind., Nov. 4-19.

MINSTRELS.

AL. G. FIELD'S WHITE MINSTRELS: Pine Bluffs, Ark., Nov. 5, Little Rock 6, Fort Smith 7, Springfield, Mo., 8, West Plains 9, Cairo, Ill., 10, 11, Paducah, Ky., 12, Bowling Green 13.

DARKEST AMERICA (Will A. Junker, mgr.): Lancaster, O., Nov. 4, Circleville 5, Chillicothe 6, Wilmington, Del., 7, Sabina 8, Washington C. H. 9, Xenia 11, Lebanon 12, Hamilton 13, Connersville 14, Rushville 15.

HI HENRY'S MINSTRELS: Putnam, Conn., Nov. 6, Norwich 7, Willimantic 9, Waterbury 11, Torrington 14, Hartford 18, New Haven 19.

PRIMROSE AND WEST (Joseph Garland, mgr.): Kansas City, Mo., Nov. 3-6, St. Joseph 9.

PENDLETON, MARION AND PEARL'S: Gouverneur, N. Y., Nov. 5, Pulaski 7.

VAUDEVILLE.

ALHAMBRA VAUDEVILLES (B. F. Gilkinson, mgr.): Aberdeen, S. D., Nov. 7, Redfield 8, Watertown 9, Brookings 11, Madison 13, Sioux Falls 14.

AL. MARTY: Mechanics Falls, Me., Nov. 7, Turner 8, Livermore 9.

AL. REEVES: Boston, Mass., Nov. 4-9.

CITY SPORTS: New York city Nov. 4-9.

CITY CLUB (Tom Miaco, mgr.): Cleveland, O., Nov. 4-9, Albany, N. Y., 11-16.

CAZMAN'S EUROPEAN NOVELTIES: Worcester, Mass., Nov. 4-9.

CREOLE BURLESQUE (Sam. T. Jack, mgr.): Scranton, Pa., Nov. 3-5, Binghamton, N. Y., 7-9.

FLYNN AND SHERIDAN: Baltimore, Md., Nov. 4-9.

GUS HILL'S NOVELTIES (Gus Hill, prop.): Washington, D. C., Nov. 4-9, Pittsburg, Pa., 11-16, Cincinnati, O., 18-23.

HARRY WILLIAMS' OWN: Harlem, N. Y., Nov. 4-9.

HOWARD ATHENAEUM: Paterson, N. J., Nov. 4-6.

IRWIN BROTHERS: Brooklyn, E. D., Nov. 4-9.

JOHN W. ISHAM'S OCTOROONS: Buffalo, N. Y., Nov. 4-9, Toronto, Ont., 11-16.

JAMES THORNTON: Philadelphia, Pa., Nov. 4-9.

KALBFIELD'S ORPHEUM STARS: Fall River, Mass., Nov. 4-9.

LONDON BELLES (Rose Sydell's): Chicago, Ill., Nov. 3-10.

LONDON GAIETY GIRLS: Brooklyn, E. D., Nov. 4-9.

LADIES' CLUB: Albany, N. Y., Nov. 4-9.

NASHVILLE STUDENTS: What Cheer, Ia., Nov. 11, Kethsburg, Ill., 16.

NIGHT OWLS: Boston, Mass., Nov. 4-9.

NEW YORK STARS (Gus Hill, prop.): St. Louis, Mo., Nov. 4-9, Chicago, Ill., 11-23.

REILLY AND WOOD: Montreal, P. Q., Nov. 4-9, Fall River, Mass., 11-13, Norwalk, Conn., 14-16.

ROSE HILL: Baltimore, Md., Nov 4-9.

RENTZ-SANTLEY BURLESQUE (Abe Leavitt, mgr.): Buffalo, N. Y., Nov 4-9.

SAM DEVERE: New York city Nov. 4-9.

TWENTIETH CENTURY MAIDS (Harry Morris, mgr.): New York city Nov. 4-9, Brooklyn 11-16, New York city 18-23.

TONY PASTOR: New York city Oct. 28—indefinite.

TROCADERO VAUDEVILLES (F. Ziegfeld, Jr., prop.): Omaha, Neb., Nov. 4-6, Des Moines, Ia., 7.

WEBER AND FIELD'S VAUDEVILLE CLUB: Cincinnati, O., Nov 4-9.

WASHBURN SISTERS: Cleveland, O., Nov. 4-9.

WHITE CROOK: Lynn, Mass., Nov. 4-6, Fall River 7-9, New Haven, Conn., 11-13, Bridgeport 14-16, New York city 18-23.

WATSON SISTERS: Hoboken, N. J., Nov. 4-9.

WEBER AND FIELDS' OWN: Harlem, N. Y., Nov. 4-9.

MISCELLANEOUS.

BLACK AMERICA: Philadelphia, Pa., Nov. 4-23.

BARNUM AND BAILEY'S CIRCUS: New Orleans, La., Nov. 4, 5, Boston Range 6, Natchez, Miss., 7, Jackson 8, Meridian 9.

BANCROFT: Toronto, Ont., Nov. 4-9.

CLARK'S CIRCUS: Portland, Ark., Nov. 7, Parkdale 8.

HAYMAKERS: Glasgow, Mo., Nov. 5, Salisbury 7, Jefferson City 10.

J. H. DOBBINS' EQUINES AND CANINES: New Albany, Ind., Nov. 6, 7, Madison 8, 9, Louisville, Ky., 11-16, Nashville, Tenn., 18-23.

KELLAR (Dudley McAdoo, mgr.): Baltimore, Md., Nov. 4-9, Washington D. C., 11-16.

LEE THE HYPNOTIST (Thomas F. Adkin, mgr.): Port Jervis, N. Y., Nov. 4-9, Kingston 11-16, Hoosick Falls 18-23.

LOVETT: Clearfield, Pa., Nov. 7, 8.

MARKOS' MODERN MIRACLES (W. E. Skinner, mgr.): Washington, D. C., Oct. 7-Nov. 9.

MILLIE CHRISTINE (F. H. Blitz, mgr.): Terre Haute, Ind., Nov. 4-9.

MR. AND MRS. BALDWIN: Charleston, S. C., Nov. 4-9.

NASMITH SHOWALTER (Recitals; E. L. Johnson, mgr.): Troy, O., Nov. 6, Canton 7, Havana, N. Y., 8, Athens 11, 12, Watkins 13, Penn Yann 15.

PROFESSOR A. E. CARPENTER (Pete Lamworth, mgr.): Providence, R. I., Nov 4-16.

PAWNEE BILL: Jacksonville, Fla., Nov. 5, Brunswick, Ga., 6, Waycross 7, Albany 8, Americus 9.

POWELL (B. B. Myers, mgr.): Defiance, O., Nov. 5, Fostoria 6, Salem 7, McKeesport, Pa., 8, Greensburg 9, Latrobe 11, Apollo 12, Indiana 13, Johnstown 14, Curwinsville 15.

RINGLING BROTHERS' CIRCUS: Kosciusco, Miss., Nov. 6, Canton 7, Brookhaven 8, Vazoo City 9.

SELLS BROTHER CIRCUS: Charleston, S. C., Nov. 7, Savannah, Ga., 8, Waycross 9, Jacksonville, Fla., 11, Orlando 12, Palatka 13, Tampa 14, Ocala 15, Gainesville 16, Thomasville 18, Albany 19.

STERLE'S: Springfield, Mass., Nov. 4, 5, Pittsfield 6, North Adams 7, Troy, N. Y., 8, 9.

SIGNOR BLITZ: Augusta, Kans., Nov. 5, Harvard 6, Eureka 7, Burlington 8, Ottawa 11, Lawrence 12.

WELS BROTHERS' CIRCUS: Carlisle, Pa., Nov. 7.

[*Received too late for classification.*]

A SAILOR'S LASS: Norwalk, O., Nov. 5, Medina 6, Cambridge 7, Carrollton 8, Binghamton, N. Y., 11-13.

GREAT DIAMOND ROBBERY (Palmer and Knowles, mgrs.): Brooklyn, N. Y., Nov. 11-16.

JAMES A. REILLY: Winchester, Ky., Nov. 6, Maysville 7-9, Ashland 11-13, Huntington, W. Va., 14-16, Dayton, O., 18-20.

HEYWOOD'S CELEBRITIES AND RAY L. ROYCE: Chaldron, Neb., Nov. 6, Rapid City, S. D., Sturgis 8, Deadwood 9, 11.

AMY LEE AND FRANK DOANE: Tyrone, Pa., Nov. 4, Altoona 5, Warren 6, Erie 7, New Castle 8, East Liverpool, O., 9, Massillon 11, Kenton 12, Fostoria 13, Indianapolis, Ind., 14-16.

CECIL SPOONER (B. S. Spooner, manager): Madison, Ind., Nov. 4-6, Seymour 7-9.

DR. WOLF HOPPER OPERA (Ben D. Stevens, manager): Colorado Springs, Col., Nov. 5, Salt Lake City, Utah, 7-9, San Francisco, Cal., 11-30.

GEORGE MONROE: Philadelphia, Pa., Nov. 4-9.

GORTON'S MINSTRELS: Carlisle, Pa., Nov. 9, Hagerstown, Md., 11.

HOPKINS' TRANS-OCEANICS: Brooklyn, N. Y., Nov. 4-9, Baltimore, Md., 11-16.

NATIONAL SPECTACULAR CARNIVAL: North Baltimore, O., Nov. 4, 5.

POWER OF GOLD: Reading, Pa., Nov. 4-6, Allentown 7-9.

ROBINSON OPERA: New London, Conn., Nov. 11-16.

THE WITCH (Marie Hubert Frohman): Amsterdam, N. Y., Nov. 4, Little Falls 5, Schenectady 6, South Norwalk, Conn., 7, Bethlehem, Pa., 8, Chicago, Ill., 11-23.

WALKER WHITESIDE (Henck and Snyder, mgrs.): Terre Haute, Ind., Nov., 5, Crawfordsville 6, Lafayette 7, Logansport 8, Sullivan 9, Evansville 11, Decatur, Ill., 12, Springfield 13, Jacksonville 14, Kansas City, Mo., 15, 16.

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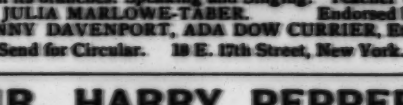

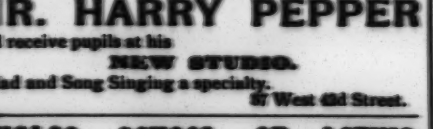
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